

THE NEW YORK DRAMATIC MIRROR

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MRS. CYRIL NORMAN.

ANNIE FISLEY'S WILL.

The will of Annie Fisley was admitted to probate in Philadelphia last Wednesday. The petition places the amount of personal property at \$7,500. The realty was not valued, but the Philadelphia Times says it is worth from \$200,000 to \$300,000.

By the terms of the will the estate is bequeathed absolutely to Robert Fulford, the husband, although directions are given, in the event of his death before that of the testator, for disposing of the property principally among relatives, in trust, with reversion of the principal to the residuary estate, which was to have gone to the Actors' Fund of New York for establishing and maintaining a home for the education of the children of actors and actresses.

The bequests contingent upon Mr. Fulford's death before her own included the placing of \$12,000 in trust for her mother, Annie F. Fisley, during life, and \$6,000 each in trust for her sisters, Alice B. Fisley, Lucy Fisley, "during their natural life or until they marry," and \$1,000 outright to a third sister, Mrs. Minnie H. McCracken, of Portland, Ore., with \$12,000 in trust for the benefit of her children during their minority, while Edith Fraser, a niece, would have received \$6,000 in trust.

Filed with the will was the following memorandum, signed by the testatrix, but bearing no date and without witnesses:

"To the executors of my will: I wish to give my sister, Alice Fisley, my single-stone garnet and single-stone diamond rings. To my sister, Lucy Fisley, my large spiral ring, surrounded with small diamonds, my large imitation ruby bracelet, surrounded with small diamonds, also my furniture and household effects. To my sister, Minnie McCracken, my ring of turquoise, with two large sapphire diamonds on either side of said ring. Also my bracelet of small diamonds, also my ruby and diamond earrings and fans. To my mother, Annie Fisley, my pearl pin, surrounded with small diamonds. To my sisters Lucy, Minnie McCracken, and Alice, my clothes and personal wardrobe, to be equally divided among them. To George Goodwin, of Detroit, Mich., I leave (by request of my husband) my book of Shakespeare, presented me by John E. McDougall; also my books of 'The Stage and Its Artists'.

"I wish my large bound books and pictures given to my mother, Annie F. Fisley, and at her death to be given to Minnie H. McCracken. I wish my dead son's books, treasures, etc., also his portrait, to Minnie H. McCracken. I wish her to treasure them for me, and at her death to give them to her son, Harry McCracken. I wish my set of plated silver given to Minnie H. McCracken, also my old-fashioned photos.

"My music to be equally divided between Minnie, Lucy and Alice, my last story, Mr. Fulford's gold bracelet, to be given to William E. Fraser, of Port Stanley, Canada. (This is at Mr. Fulford's request.) To my maid, known as Annie Joyce, I leave my modern photos and unbound books."

And this, also, is of course inoperative.

EMPIRE PUPILS PLAY.

Pupils of the Empire Theatre School of Acting, of which Nelson Wheatcroft is director, appeared in that theatre last Tuesday afternoon in three one-act plays and in parts of Pygmalion and Galatea. Several of the pupils showed self-possession and aptitude. The first piece was called A Passing Cloud, and was written by Pearl Bullard. It told the story of a widow who had fallen in love with a man who had saved her life. When she found that he was the happy husband of a friend, she kept her secret. The play contained witty lines, but was crude in construction. It was presented by E. F. Stone, John Sorrento, Imogene Hoyt, Jessie Fara, Carmen Lange, Edith Randolph, and its author.

Scots Parakeet, a tragic piece, by Sigmond B. Alexander, was the next effort. It dealt with the submission of a woman to a villainous Russian police officer as the price of the life of her brother, a nihilistic fugitive. In the end the woman poisons herself, and the villain is killed by her husband. This play was quite dramatic, and the subject was skilfully handled. Soile Zamen, who took the leading part, showed dramatic strength. The others in the cast were F. Demitroff, Charles Hahn, and J. H. Bradshaw.

The third piece, Suspicion, was written by Lorimer Stoddard. A woman of the world about to be married, finds that her intended husband is a thief, who is beloved by his accomplice, a French maid. This, like the other plays presented, of course had an unhappy conclusion. It was played by J. H. Bradshaw, W. D. Smith, Miss Karin, Catherine Karman and Margaret Rose. Miss Moore, as the French maid, who kills herself, was quite effective. L. H. Sanford, M. Harlow, Louise Douglas, Minnie Stewart, Carmen Lange and Edith Sylvia appeared in selections from Pygmalion and Galatea.

AT THE BERKELEY LYCEUM.

Students of the American Academy of the Dramatic Arts appeared at the Berkeley Lyceum last Thursday night in two one-act plays, and in the pantomime of Pierrot the Panther, by Captain Alfred Thompson, which was formerly so successfully produced at the Berkeley, and in which Louise Closser repeated herself as Pierrot. The first of the little plays was A Cigarette from Java, translated from the French. This was enthusiastically interpreted by William Gage Bennett. Brandon Tynan, Katherine Kittleman and Louise Closser. Then Flowers Grew Farther, by Sutton Vane, was produced for the first time in this country. It told of the reunion of an erring wife and her husband as their daughter is about to be happily married.

MISS CYRIL NORMAN.

A picture of Mrs. Cyril Norman, who is starring in Miss Grass, is shown on the first page of The Mirror this week, in the character of Mary Brand. Mrs. Norman has this season established popularity in this play and character. The Pittsburgh Leader of Feb. 6 said: "Mrs. Cyril Norman, in the character of Mary Brand, won for herself the unqualified endorsement of the enthusiastic audience. She is an actress of brilliant attainments, and deservedly worthy of the good will she has created."

THE EXCHANGE'S ANNIVERSARY.

"This week," said W. A. McConnell, manager of the American Theatrical Exchange to a Mirror reporter yesterday, "the American Exchange will finish its first year. When it started, naturally enough it was regarded with a certain amount of doubt. The experience of local and traveling managers, at various times, with exchanges had not always been pleasant."

"But the American Exchange was built on a new plan. Our first thought was: how can we best serve the interests of the local managers? We determined this could be done by associating ourselves in no way with a traveling combination and by refusing to accept money for booking attractions; in a word to conserve every energy to the sole representation in New York of the local managers."

"During the last few months there have been placed in our hands the interests of the principal managers of New York, Chicago, Boston, Philadelphia, Brooklyn, Pittsburgh, Baltimore, Washington, New Orleans, Kansas City, St. Louis and San Francisco. In fact, every metropolitan city is represented by us."

"Among the local managers doing business with us, are Abbey, Schoeffel and Grant, Rich and Harris, David Henderson, John W. Norton, W. E. Sinn, Charles Frohman, Al Hayman—in a word, the entire body of those looked upon as the controlling spirits of the theatrical enterprises in America."

"Our policy of keeping our skirts clean of charges of booking one attraction at the expense of another has commended itself to those I have mentioned and to a host of others equally responsible but that happen to be in smaller cities and towns throughout the country."

"It is worthy of note that this policy does not alter the fact that the better class of traveling managers are doing business with us. Why? Because, as I have just said, they feel that we do not play favorites."

"Knowing we have no axes to grind, they come to us for open time we hold. They know they will get it at proper terms. Among a hundred or more others of the better class of attractions may be mentioned Al. Conby, managing Francis Wilson; Perley and Buckler, managing Modjeska; George W. Lederer, managing Lilian Russell; George J. Appleton, managing N. C. Goodwin; The Fencing Master, The Algerian, Richard Mansfield, etc."

"We are of the opinion that our course has brought about a reliance and trust between the local and the traveling manager hitherto strange to them, and that cannot do otherwise than advance the best interests of the theatrical profession."

"The local managers doing business with us find it is no longer necessary to make a long and expensive trip to New York in order to book their time; they feel their interests are safe with us."

"The Exchange is prosperous beyond the highest anticipations of its founders. It has kept faith with every local manager with whom it has had dealings. Not one has withdrawn his time from us nor has a complaint been made of the attractions we have furnished. On the contrary, we hear from a considerable number of newcomers daily."

TWO MISTAKES.

The Morning Journal says that William Furst, the composer, attacked the Pacific Hall Opera company for royalties due him on his opera, The Hibernians, and that he is not to continue as musical director of the Empire Theatre next season.

These statements have no foundation. What Mr. Furst did in connection with the Pacific Hall Opera company was this: After pondering the fact that Manager George McClellan had not paid him his royalties and had not even communicated with him, he instructed a friend in New Orleans, where the company was singing, to get his score back for him.

As to the Empire Theatre, Mr. Frohman and Mr. Furst are on the best of terms, and both of them were surprised to hear that they were to separate. The orchestra at the Empire is composed of first-class musicians, and it is one of the best drilled in town.

AN EXCITED CHIEF.

A panic was caused in the Hackmack, N. J., Opera House last Thursday night by Chief Watermeyer, of the Hackmack Fire Department. That official ran into the theatre, where several firemen were on duty, to inform his subordinates that their services were required at a fire that had been discovered at a bridge tender's house four blocks from the theatre. In his excitement the chief cried out, "There's a fire down here!" and instantly the audience was alarmed. Seeing his error, Watermeyer made his way down one of the aisles, and shouting above the cries of the alarmed audience, he told them that the fire was several blocks away. J. E. Emmet, who was playing Fritz in a Madhouse, also addressed the audience from the stage, and quiet was at last restored and the play went on. Several of the audience who ran out of the theatre returned.

THE BEST IN THE COUNTRY.

Cal. Stone, City Passenger Agent of the Northern Pacific Railroad, St. Paul, Minn., writes to The Mirror:

"I think The Mirror is the best advertising medium in the country. I closed with Gloria, the Carleton Opera company, and Ralston Brothers' Minstrels on the strength of my first ad."

ANOTHER BROADWAY THEATRE.

It is said that the property on the northeast corner of Broadway and Nineteenth Street has been sold to Theron Berdell for about \$100,000, and that the purchaser purposes to build a theatre on the site.

ABOUT ACTRESSES.

Jane Hading speaks excellent English. Calvé does not speak or understand our language.

Amelia Glover says of the "split," introduced by the French dancers and imitated by many of our native dancers: "There is no attraction where the artists become nothing but clowns and where womanhood ceases to exist. It is useless, dangerous and demoralizing."

Clara Norris has announced her belief in the popular government loan.

Rose Coghlan has a magpie among the other belongings of her home uptown. It is said that since the first performance of A Woman of No Importance in this city the shrewd bird has continually shrieked: "I am half wild, John, what shall I do? He will never learn his part! He will never learn his part!"

It is said that Kitty Cheatham carefully preserves some cable communications she had not long ago with Manager Augustin Daly. He wired from London:

"Join me at once. Want you for Twelfth Night."

Her answer was: "Sorry, but I can't. I'm starring." Then came another message from Daly, which read:

"I won't take no for an answer." Miss Cheatham's reply was:

"You must."

Georgia Cayvan's dressing-room at the Lyceum Theatre has been enlarged and transformed into a parlor fitted in white and gold with terra cotta fabrics. Tall wardrobes enclose all the stage gowns, and the only thing in the room that smacks immediately of the theatre is a dressing table of oak topped by a triplicate mirror. Here Miss Cayvan on occasion makes tea with the skill that a trip to Japan may add to original aptitude with the herb, and those of her friends within the inner circle here enjoy her hospitality as they were wont to do at her home in Harlem. Miss Cayvan, by the way, now goes to and from Harlem behind her own charger, a diminutive animal called "Jazz," which is Japanese for "please," and she handles the reins deftly.

The Boston critics rarely commend the elocution of actors. But the Transcript of that city said recently of Adelaide Fitz Allan's appearance in a Shakespearean role: "Her reading was admirable and her acting was informed with intelligence and force."

"A Quiet Reader"—whom The Mirror knows to be an estimable actress—writes:

"I appeal to you to present, in some form, my sentiments toward a very silly and cruel article concerning chorus girls, contributed by a female writer to a dramatic paper last week."

"The thoughtful majority of the profession recognize the necessity as well as the hardships of this branch of stage work, and in your journal I have read many kindly references to them. I feel sure that your readers will agree with me that the flippant and heartless way chorus girls are sometimes spoken of is quite uncalled for and utterly unjust."

"Most especially in this era of misfortune does it behoove us to be kindly disposed toward one another—not to seek out the most unpopular of our sisters, thus giving scope to the general ill will and bad taste of a certain class of persons that must of necessity exist in the profession."

The Mirror assures "A Quiet Reader" that the source whence proceeds the article which arouses her indignation is unworthy of consideration.

Marie Tempest proclaims wherever she goes that when she marries she will marry an American. She varies this sometimes by telling the interviewers that her ambition is to make a fortune and retire during the next five years. She has some odd desires, among others one to play in San Francisco. Miss Tempest says there is little money to be made with a big opera company, and that is why she is going into the comparatively inexpensive variety. "Miss Vokes made two fortunes out of her work," remarks Marie Tempest. "Why should not I make one?" Why, not, indeed?

It remained for a discerning Boston writer to discover that Calvé has "the naughtiest eye" of the trio of prima donnas at the Metropolitan.

Edna Wallace Hopper thinks that comedies of the Robertson type with music introduced will be the most popular form of plays in this country for years to come. "I shall leave Mr. Frohman to take a part in the company of my husband, DeWolf Hopper, next season, and I do this because it is his intention to produce comedies of the Robertson type, with songs which shall be logically introduced and not yanked in by the hair of the head, as is the case with the tatty fruit style of plays which have been so popular for several years." Alas! This is a most laudable intention, but there was only one Robertson, and he does not seem to have left any recognized successor. Where, then, are the Robertsonian plays to come from?

An interview with Alice Fischer Harcourt recently appeared in the Sun, in which she, as President of the Twelfth Night Club was quoted as saying that that organization purpose asking for a share of the poor fund, benefit in order to relieve cases of destitution among actresses. The Mirror commented on Mrs. Harcourt's remarks, and advised that all charitable endeavor should be directed to the assistance of the Actors' Fund and the Actors' Relief Fund, inasmuch as the most good can be accomplished only by united and systematic action. Mrs. Harcourt now says to The Mirror that the Twelfth Night Club never thought of undertaking a separate distribution of funds or of claiming a share of the poor fund benefit. "I never made such a statement to any one connected with the Sun or with any other paper," she explains. "The Twelfth Night Club simply offered its services for the benefit at the Broadway on Thursday afternoon to sell programmes in the lobby. It has never thought of asking for a share of the proceeds. The statement places us in a false light and I trust that The Mirror will deny emphatically that I ever made the remarks ascribed to me by the Sun."

Laura Burt, of In Old Kentucky, sets at rest all controversy regarding the place of her nativity. She has sent the following succinct statement out to the world: "I was born in the Isle of Man, but my mother was born in Wales, and my childhood days were spent in Orange County, New York, and in Cincinnati." Mrs. Annie Veamans, the grand old woman of Harrigan's company, is also a Manx woman.

Sydney Cowell Holmes, who throughout her professional career has devoted considerable time to literary pursuits, is a regular contributor to the Tammany Times, a weekly paper that has acquired a large circulation within a short space of time.

Mrs. Langtry has nearly completed her book. She intends to publish it herself, in order to reap all the profits. It ought to be as interesting in its way as the famous Memoirs of Mrs. Radcliffe.

Gossip.

In an interview in an Albany paper, John Mack denies that he has married Carrie Turner, but, Barkis-like, adds that he is "willin'."

The benefit performance at the Metropolitan Opera House last Thursday night netted \$20,000 for the charities of the city.

It is reported that Frank Daniels has bought the American rights to a comic opera, and that he may next season appear as a singing comedian.

Catherine Linyard will sing the prima donna part in The Isle of Champagne.

Loie Fuller has through her lawyers notified Hoyt and McKee that the introduction of a mirror dance in A Trip to Chinatown at the Madison Square Theatre is an infringement upon her rights. Von Pretzsch Pam, the inventor of the device, admits that he sold to Miss Fuller the rights to use it in Paris and this country, but claims that he reserved a right to it in this country.

The Kansas City Times of a recent date expressed the opinion that W. S. Hart was "one of the most promising young actors on the American stage."

Neva Harrison, the leading actress in Eagle's Nest, fell to the floor while playing in the fourth act of that piece in Altoona, Pa., the other night, and was taken from the theatre unconscious, suffering from congestion of the brain.

It is Ada Melrose who recently closed with the Fat Men's Club and is now with Hopkins' Trans-Oceanics, and not Grace Sherwood, as was erroneously printed last week.

The organization known as John Stapleton's company, under the direction of Edward A. Braden, will hereafter be known as the May Vokes company, and will be under the same management. Miss Vokes is very successful in the West, and will next season have a repertoire that will present her in a more pretentious series of characters than she has yet been seen in. Her work has astonished her warmest admirers this season.

Francis Labadie and Mattie Rowell, who have been starring in legitimate plays for eight seasons, have effected a consolidation with Raymond's Celebrities, a concert company. The new organization will give a novel dramatic and musical entertainment. William Heywood, manager of the Celebrities, and R. M. Solomon, manager of the Labadie-Rowell company, will jointly manage the new organization, which will give its first performance at St. Augustine, Fla., on Feb. 20, and will then come North.

James Whitcomb Riley denies that he is writing a play, and says that he has no intention of experimenting with the drama.

Mlle. Calvé has been advised to rest by her physician, Dr. Holbrook Curtis. Her health is not good, and her hard work this season has made a rest necessary.

Manager Richard Dorney denies a report that Augustin Daly will bring his company to his New York theatre this Spring. Mr. Dorney says: "Mr. Daly's company will remain at his London theatre until about May 1, when it will be followed successively by Elmore Dune and Sarah Bernhardt. Mr. Daly's company will return to America and open in Chicago on Sept. 3. It will begin its season in this city early in November. Shore Acres will remain at Daly's Theatre until July, and it is the intention that it shall return in September."

Lincoln A. Wagenhalz, 4 Collin Kenner are organizing their regular Summer stock company to be located at the Coates Opera House, Kansas City. Louis James will head the cast, and nothing but comedies will be produced.

Romola Tynne, of England, who arranges tableaux vivants to illustrate the dramatic points of her recitals, gave a most pleasing entertainment at Madison Hall on Saturday evening, assisted by F. M. Lillibridge, pianist, and Lucy Osborne, vocalist. Miss Tynne is an effective reader, and she was in this country, as she did abroad, entitled to the patronage of a very critical class.



Lycium.—The Amazons.

Farical romance in three acts, by A. W. Pinero. Produced Feb. 18.

Harrington.....Herbert Kelcey
Rev. Roger Minchin.....Charles Walcott
Andre.....Fritz Williams
Gladys.....Fred Gottschalk
Pittos.....E. Tarleton
Orts.....Robert Wood
Yonart.....Georgia Cayvan
Lady Wilhelmina Beltrubet.....Katharine Florence
Lady Thomasin Beltrubet.....Bessie Tyree
Miriam.....Mrs. Charles Walcott
"Sergeant" Souter.....Mrs. Thomas Whiffen

A SHEEP IN WOLF'S CLOTHING.
Domestic drama in one act by Tom Taylor.

Jasper Carey.....Herbert Kelcey
Colonel Percy Korse.....E. I. Ratcliffe
Colonel Lord Churchill.....Eugene Ormonde
Kester Chedday.....W. I. Le Moyne
John Zoyland.....Ernest Tarleton
Corporal Blintoff.....Robert Wood
Anne Carey.....Mrs. Thomas Whiffen
Sibyl.....Percia West
Keniah Napieroff.....Madge Carr

The Amazons, produced at the Lycium Theatre last night for the first time in America, was received with shouts of laughter, and if the approval of a first-night audience be considered a criterion of success, A. W. Pinero's farical romance will certainly prove a drawing attraction.

The plot is certainly farcical with the exception of the incidental love-making. Lady Castlejordan has been blessed with three daughters, but she is so disappointed that Providence has not seen fit to give her a male offspring that she brings the girls up as boys. They ride, shoot and hunt in male attire in a large park of the family estate.

In course of time three members of the sterner sex steal upon them unawares, and after wooing the girls under all sorts of difficulties, finally obtain the consent of Lady Castlejordan to allow her daughters to marry just like all other girls have done since the world began.

The fun of the piece consists mainly in the "mannish" ways and talk of the girls. Bessie Tyree was especially good in this respect, and gave an excellent imitation of a sporty young Englishman.

Georgia Cayvan's success in a role entirely different from former characters of her repertoire was also a delightful surprise. Katharine Florence gave a fascinating personation of the only girlish boy of the trio.

Excellent character sketches were likewise offered by Herbert Kelcey, Fritz Williams, and Ferdinand Gottschalk. Mrs. Thomas Whiffen was decidedly droll as Sergeant Souter, and Mr. and Mrs. Walcott acquitted themselves as they always do, with artistic credit.

The curtain raiser, A Sheep in Wolf's Clothing, was presented with a competent cast. Georgia Cayvan was enthusiastically applauded in several scenes, and all the performers received a call at the end of the play.

Fourteenth St.—Land of the Midnight Sun.

Melodrama reigns at the Fourteenth Street Theatre this week—melodrama dire and dreadful, but partly relieved by occasional humorous episodes and by attractive and effective scenic setting.

The Land of the Midnight Sun is described on the programme as a play of human interest. Superhuman interest would not be too much to call it. Events follow each other in absolutely dizzying rapidity. The whole gamut of melodramatic interest is sounded; its cheap humor, direful catastrophes, "sacred secrets," exaggerated sentiments, conventional love scenes, and well-known types of character; while above all hovers ever and anon the inevitable, soul-stirring pulsations of the tremolo fiend of the orchestra.

Viewed, however, frankly, as a melodrama, the play may be commended as superior to most of its kind. The plot, which is taken from Hall Caine's powerful story, "The Bondman," has plenty of backbone, and raises the play at times into a field of real dramatic power. This is largely assisted by the really excellent cast. The company is much abler than is generally to be found in plays of this sort, and they act with a spirit and zeal worthy of a better cause.

The house was well filled with a generous and appreciative audience, especially the family circle, from whence every appeal to virtue and honor found its unflinching and cordial echo. The scenery is effective and satisfactory enough to deserve a special word of commendation.

Star.—Another John.

William H. Crane on Monday night revived Brother John, Martha Morton's four-act comedy, produced originally not quite a year ago at the same house. The company that now presents the piece is, with one exception, the same which first appeared in it.

There have been written better plays than Brother John, but few recently. There is a ruggedness and well contrasted elements of pathos and humor in the principal character—that of the title part, the old hat maker—that is suited admirably to the style of acting which Mr. Crane has made popular. The comedian's delineation of the character is, if anything, more subtle and graphic than before. The good-sized audience on Monday applauded him liberally.

Lizzie Hudson Collier, as the heroine, is refreshingly natural and earnest. Amy Bushy is charming as Helen Van Sprague.

Annie O'Neill plays Sophie Hackett with much spirit. Gladys Wallis is a jolly Maggie Rolan. Certainly Mr. Crane manages to gather about him very pretty and intelligent girls. Misses Devere, Backus, Wesslock, Jr., and Padgett give charming performances.

Harrigan's.—The Woollen Stocking.

Harrigan revived The Woollen Stocking last night for the final week of his metropolitan season, and with his clever company was greeted by a large audience. The play went smoothly, and to full appreciation.

Mr. Harrigan repeated his excellent personation of Larry McLarney, the boss stevedore; Mr. Wild was again amusing as Cool Clinker; Mr. Sparks' August Hoffmeyer was as unctuous as before; Annie Veamans' Honora Hickey seemed to be more enjoyable than ever; and Messrs. Radcliffe, Fisher, Merritt, Mack, Sturges, McCarthy, Coffey, Wright, West, Decker, Burke, McCullough, Williamson, Kearney, Murphy, Gorman, Glyn, Young, Brennan, and Masters Harrigan, Braham and Morey, with the Misses Moore, Pollock, Batchelder, Teal, Eagan, Gorenflo, St. Clair and Flynn, all fitted into their parts in the production.

Tony Pastor's.—Vandeville.

Tony Pastor offers a holiday show at his theatre this week. The chief feature is the Lars Larsen family, four women and one man, Danish acrobats, who perform marvelous feats, in addition to a triple horizontal bar act by the Larsen sisters, Emmy and Jennie. Ward and Vokes, the happy burlesquers, as Percy and Harold, make no end of fun; Will H. Fox travesties Paderewski on the piano; Melville and Stetson entertain in songs and imitations; Fulgora makes astonishing changes of costumes; Matthews and Harris are clever in comedy; the Albions perform in an acrobatic burlesque comedy; Clark and Williams are funny as "the colored nurses," and Violet St. Clair appears in song and dance eccentricities.

Grand Opera House.—Blue Jeans.

Joseph Arthur's still popular Hoosier play, Blue Jeans, with special features and new accessories for the engagement, opened at the Grand Opera House last night before a large audience, and will no doubt enjoy a prosperous season there.

All the strong points in the play were heartily appreciated, the saw scene and the musical grotesquery of the Rising Sun Roarers being received with special demonstrations.

Anna Belmont is still the Jane, and a bright, clever, and captivating little woman she is. Her performance throughout is most enjoyable. Andrew Robeson, Harry Bradley, E. L. Snader, Maude Odell, Wallace D. Shaw, and others make an efficient company.

Koster and Bial's.—Vandeville.

Mike Armand Ary had so recovered from the hoarseness that prevented her American debut at Koster and Bial's last week that she appeared at that resort last night. She is a Parisian singer with an individuality that gained for her a welcome. The Brothers Deloselli, musical clowns from the Winter Garden, Berlin, also made their first appearance here and made a hit. Other novelties were Mons. Delgrade, an illusionist; Mike Bertoldi, a contortionist; and Atroy, a clever juggler. The bill is filled out by their favorites.

Imperial.—Vandeville.

Mike Deville, who has been a sensation in Paris, makes her American debut at the Imperial this week. She is a clever singer of the Parisian type. The other performers at this place are Gas Hill's Stars, a company that includes McRobie and Evans, Manning and Griffin, Leslie and Penley, C. W. Littlefield, Harris and Walters, the Farnum Brothers, Pearl Luman, and Zomora, the high-wire performer. Manager Kraus has also secured the Gungley Brothers, Joe Flynn, Mike Deville, J. W. Myers, Bryant and Saville, Fred, I. Huber and others, making up a varied programme.

People's.—Fritz in a Mad House.

J. K. Emmet, in his father's old play, Fritz in a Mad House, improved in many respects and quite strongly cast, pleased patrons of the People's last night. Mr. Emmet plays in New York perhaps more frequently than any of the traveling stars, and will be seen at the handsome American Theatre next week.

Niblo's.—The Soudan.

The Soudan was revived at Niblo's last night before a good audience. This theatre seems to have a steady patronage for melodrama, and this play is one of the best presented under the new régime.

Broadway.—Robin Hood.

The Bostonians revived Robin Hood at the Broadway last night, and were favored with an audience that gave every evidence of great enjoyment of this very clever opera.

Jacobs'.—The Stowaway.

The Stowaway, a melodrama that has long held popularity, attracted the audience at Jacobs' last night, and may be seen at that house all the week.

At Other Houses.

Sowing the Wind is so successful at the Empire that three matinees will be given this week, Wednesday, Saturday, and Washington's Birthday.

John Drew is so successful in The Butterflies at Palmer's that Charles Frohman has abandoned his plan to produce another new play with Mr. Drew this season.

Donnelly and Girard entered upon their last week at the Park last night in The Ram-makers. The engagement has been a very successful one.

A Country Sport is still pleasing large audiences at the Bijou.

This is the last week of A Lady of Venice at the Fifth Avenue. Next week Miss Clemmons will produce the new play by Lloyd Bryce and Stanislaus Stangé.

Prince Kam is still at the Casino.

At the Garden, 1492 seems to have settled down to a popularity hardly second to that which it enjoyed on Broadway.

This is the last week of A Woman's Revenge at the American. Next week J. K. Emmet, in Fritz in a Mad House, will inaugurate the combination system at this house.

The new version of Charley's Aunt was well received last night at the Standard. Mr. Girardot introduces new and taking business.

THE BROOKLYN THEATRE.

Amphion.—The Princess Nicotine.

Lillian Russell had a large audience at the Amphion last night in The Princess Nicotine. The charming vocalist received an ovation, and with Signor Perugini, the tenor, who played the part of Chicos very creditably, gave an excellent performance of the opera. The chorus and ballet of over 100 persons was an attractive feature. The costumes and stage settings are pretty. The cast includes Digby Bell, Alf. C. Wheelan, Charles A. Bigelow, Lucy Daly, Marie Millen, George Demin, Grace Belasco, Lillian Thurgate, James A. Peakes, Arthur Etherington, Marie Dressler, May Duryea, Lila Blaw, Blanche Sherwood, and Marie Celeste. The Girl I Left Behind Me next week.

Grand Opera House.—The Country Circus.

The Country Circus made a triumphal re-entrée last night at the Opera House before a large audience. The scenic features and specialties aroused great applause. Matinees to be given this week on Wednesday, Thursday, Friday, and Saturday. Next week, The Dazzler.

Park.—The Gilded Fool.

Nat C. Goodwin in The Gilded Fool was warmly welcomed at the Park last evening. In the support are William G. Beach, Burr McIntosh, Minnie Dupree, Charles Allen, Estelle Mortimer, R. S. Wilson, Jean Walters, and Lila Vane. Sol Smith Russell next week.

Columbia.—Jane.

Jennie Veamans in Jane with the original supporting company was last night's attraction at the Columbia. Miss Veamans' characterization of the part is entirely original and amusing. Francis Wilson in Erminie opens a two weeks' engagement next Monday.

Bijou.—Siberia.

Siberia, with its many strong scenes, opened the week at the Bijou last evening. Katie Emmet in Killarney next week.

Empire.—Alvin Jodin.

Alvin Jodin, in which Charles L. Davis appears, played to a large audience last night. New scenery and realistic features were noted. The support was very good.

PITTSBURGH'S NEW GRAND.

The new management of the Grand Opera House, Pittsburgh, indicates that beginning with the season of 1904-5, this excellently situated house will regain its position among the best theatres of the country. Harry Davies, the lessee, and H. C. Shawab, his manager, are here this week arranging with J. H. McElfratrick and Son for the plans that will necessitate an expenditure of not less than \$25,000, in the way of improvements.

The entire house is to be reconstructed and remodelled, supplied with all modern improvements, an electric light plant, new stage, dressing-rooms, parlors, smoking-rooms and, in fact, every luxury and convenience.

An important fact announced in connection with the New Grand is that the house long known as Harris' Theatre in front of the same building is to be torn away, and in its stead an office building erected. This will permit of a much more imposing entrance to the New Grand.

Contracts have been let for new seats, scenery, curtains and decorative work, and seating capacity of the house is to be enlarged to 2,300 more than any other theatre in the city. The season will open September 3, with a very strong attraction, and among the bookings to follow already announced are Fanny Davenport, Eugene Tompkins' Black Crook, Blue Jeans, Hanlon's Superba, Hanlon's Fantasma, A Country Circus, Hallen and Hart, and America.

THE PRIDE OF MAYO.

Last Thursday night in Worcester, Mass., Dan McCarthy produced his new play, The Pride of Mayo, which is pronounced by the press to be the best piece the versatile author has yet written. It is a four-act comedy, and as the title indicates, its scenes are laid in Ireland. The story is pretty, with an abundance of sweet sentiment and characteristic humor. The dialogue is witty. Some of the situations are thrilling. Mr. McCarthy, as Dick Fitzgerald, has a part that fits him perfectly, and the songs he introduces in it are highly successful. The Pride of Mayo seems likely to serve Mr. McCarthy as a popular vehicle for a long time to come.

THE SIDE SHOW.

James B. Mackie, four years with A Bunch of Keys, and four years with Grimes' Cellar Door, advertises on another page his new piece, The Side Show, or Wait for the Wagon, called "an original circus-comedy," by George C. Jenks. The features of this new vehicle promise much amusement.

Germes

of disease feed on life, and are only overcome by the making of sound, healthy tissue.

Scott's Emulsion

the Cream of Cod-liver Oil, is an easy, palatable fat food that makes new tissue quickly and gives strength. Physicians, the world over, endorse it.

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REFLECTIONS.

Manager S. S. Ossoski, of the Hornellville, N. Y., Shattuck Opera House, writes that he is having the best season in several years.

Edward Favor will make up as Charles A. Dana and sing a topical song, "If You See It in the Sun, It's So," in 1902.

A benefit announced to take place at the Standard Theatre on Sunday night for John H. Robb was abandoned, after several hundred persons had paid admission, because the performers alleged to have volunteered did not appear.

Eleanor Barry is in Philadelphia, rehearsing for the opening of the Arch Street Theatre under the management of W. F. Blau and George Learock.

Charles A. Gardner, the German comedian, is seriously ill.

Isabel Evesson will play the leading role in Rosedale when the play is presented at the Star Theatre on March 12.

Manager Worrell, of the Empire Theatre, Philadelphia, witnessed a performance of Oh, What a Night! at Frankfort, Pa., recently, and was so pleased with it that he closed a date for the attraction for next week.

Bertha Fisch has secured a verdict against E. E. Rice for \$300 alleged to have been borrowed in 1890 under a promise to pay out of the profits of The Pearl of Pekin, in which piece the plaintiff appeared.

Annie McVeigh, formerly a member of Joseph Haworth's company, is dying of consumption at her home in Charlestown, Mass.

Ted D. Marks has contracted with Manager Rosenquest for a three weeks' engagement of Hilliard and Arthur in The Sleep-walker at the Bijou Theatre, opening on April 9.

A Boston despatch says that Brooklyn capitalists have proposed to build a theatre in the latter city, and that Mr. Keith has not yet decided whether he will accept the offer.

Samuel H. Burt and Annie Olson, members of M. B. Leavitt's Spider and Fly company, were married on the stage of the Grand Opera House, Kansas City, last Wednesday night. Mr. Burt's professional name is Paul Duval, and the bride is known on the stage as Annie Joice.

The fifteenth century dance in A Lady of Venice, as arranged by Mme. Kruger, is applauded nightly at the Fifth Avenue Theatre.

J. P. Howe has leased Stockwell's Theatre, San Francisco, for five years. He will take control on March 3, at the close of James O'Neill's engagement. The theatre will receive a new name.

Rhea is successfully playing La Gioconda, a version of Hugo's Angelo, the Tyrant of Padua.

Lawrence Hanley is at Los Angeles.

Phil H. Irving has closed the season of The Streets of New York. He says that H. R. Jacobs deprived him of a date in Rochester, and thereby obliged him to close.

A testimonial concert will be tendered by Perfection Lodge, No. 270, K. of P., to Eugene Wellington, at the Bijou Theatre, on Sunday, Feb. 25. It promises to be a great success, and will bring out his host of friends.

J. H. Dobbins will next season manage Phil. W. Peters and Nettie Peters in Scott Marble's Old Soldier, which will be rewritten and arranged for the introduction of novelties.

Marguerite Daily, after eight weeks of hard work in Princess Nicotine, is resting until her Summer season opens at the Casino.

The new opera house at Fairbank, Minn., will be dedicated on March 7 by Gloriana.

The rehearsals of Love's Extract, with which Carl and Theodor Rosenfeld will open the Fifth Avenue Theatre on March 22, will begin this week. Jennie Goldthwaite, Queenie Vassar, Fanny Ward, Mattie E. Ferguson, John Jennings, R. F. McClannin, Max Figman and Jameson Lee Finney have been engaged for the production.

W. D. Reed, treasurer of the Milton Nobles company, writes that he lost on a Chicago, Burlington and Quincy Railroad train between Quincy and Chicago, on Sunday, Feb. 14, a card case containing valuable papers and \$200 in money.

C. J. Alden will play his old part in 1902 next season.

Foreman and Samuels have engaged Julia West to play Fanny Sinclair in Across the Potomac, which they will manage next season.

The depression in theatrical business is not confined to England and this country. Paris is having an unprecedentedly bad

Sadie Martinot has been engaged as leading lady in support of Charles Caghan. Rehearsals will begin this week.

[illegible]

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IN OTHER CITIES.

PROVIDENCE.

The week of 12 in theatrical and musical circles has been one of enjoyment. Two concerts were given on Sunday night. The Graham concert at the Providence Opera House attracted a fair-sized audience. The entertainment was furnished by Raymond Moore, George H. Diamond, Kate Davis, Ward and Vokes, Gusie C. Gill, J. J. Powers, Carrie Tutin, Arthur Martine, Bertha Sisby, Minnie Warren, Charles L. Griley and Teresa O. Leary. J. W. Kelly, the rolling-mill man, was advertised but on an announcement was made to the effect that he missed a train and would not appear. This was disappointing to the patrons as a similar excuse was given at the first concert for the non-appearance of two artists advertised to take part.

The fourth in the series of concerts which Mr. Keith is giving on his circuit for the benefit of the needy unemployed took place at his theatre in this city evening of 22, and a programme sufficiently varied to suit all tastes was given. The house was well filled and those who gave their services for this worthy object were: The Cathedral Choir, Keith's Orchestra, Florence Williams, P. R. Sweet, Al. Grant, Milton Aborn, Dr. C. B. Davis, Edna Buchart, and other local talent. Stage Manager Dunlap displayed his electric prismatic fountain to the delight of all.

The Country Circus was seen at the Providence Opera House 12 and was favorably received by small audiences. There was not a dull moment during the show, and the specialties were very good. Lewis Morrison in Faust opened 12 for the rest of the week with a good advance sale. The Girl I Left Behind me 12.

Jon Young was restored with good houses at 8. His dialect comedian-tens theatre was very amusing, and the audiences keenly appreciated his work. The piece was nicely staged and well cast. Primrose and West's Monte Carlo 12-24.

Max Freeman, supported by Mary Dallas and one of Lotrop's stock co., presented Beacon Lights at Lotrop's Opera House week of 22, and proved very interesting. Mr. Freeman added to his popularity as Phil Gordon, the hero, and the Mira Hayney of Miss Dallas, who is a newcomer, was pleasing. Other prominent parts were acceptably filled by Frankie St. John, Fred E. Beane, J. L. Byrne, W. M. Roe, and C. K. Harris. Elith Mai and stock co. in Young Sleuth 12-24.

The Marie H. Stille Henry Burlesque co. gave an excellent entertainment at the Westminster 12-27. The performance opened with the comedy A Trip from China-Porn which introduced the entire co. to good advantage in songs and dances. All the artists were above the average and the various specialties met with hearty approval. The Pat Hunter Comedy co. 12-24.

Dan Mac-n was a visitor here 12. Manager Hatcher of the Westminster Theatre gave the receipts of the Friday evening, 12, performance of Cyr Brokers Specialty co. to the unemployed of the city. The night was stormy but the receipts were about \$22 which amount was added to the relief fund.

George H. Ricketts joined the Justin Adams Dramatic co. at Plymouth, Mass. 12.

The members of the Katherine Mober co. last week raised for Miss Annie McVeigh, who is in the last stages of consumption at her home on Essex street, Boston. Miss McVeigh has been suffering for several months and this contribution will do much toward alleviating her distress. She was for several seasons a member of Lotrop's Stock co.

Mattie Morris has rejoined Lotrop's dramatic forces after a four weeks absence in Boston. The new Henry Burlesque co. played with great success in Lowell, Mass., three weeks ago, and they will play a return engagement in that city week of 12-24-26.

Little Alice Fisher, aged five years, playing Charlie Haynes in Beacon Lights, declared herself as follows to Miss Dallas, of the co., on her arrival in Providence 12: "I want to tell you, Miss Dallas, if you try to boss me around as you did last week in Boston, I shall close at once." How is this for youthful precocity?

Manager George A. Gray has closed a contract with Mrs. J. Clinton Hall for a tour of Money Mail for the rest of the present season.

J. W. Kennedy, the strong man with The Country Circus, at the performance evening of 12 challenged any two men to lift a dumb bell weighing 220 lbs. The challenge was accepted by two piano movers, who lifted the weight with little difficulty.

J. Z. Little, of this city, is rewriting his drama of Jack Sharkey, which will soon be played in this city.

The lady members of The Country Circus attended a matinee performance of Beacon Lights 12, to see Alice Fisher, who formerly played the child's part with that organization.

Sad Harrison, in advance of The Girl I Left Behind Me, was in town 12.

Al. Primrose, representing Primrose and West's Monte Carlo, arrived with the storm 12.

Dan Tourjee, of Carr and Tourjee, spent Sunday, 12, at his home in this city.

James Hall and wife (Frankie Bell) arrived from Chicago 12. Mr. Hall has been with the spectacle 777.

Max Freeman will close with G. E. Lotrop March 12, and open week of 12 at the New People's Theatre, Minneapolis, playing leading business. Leonard Bradlee, a Providence girl, will also be a leading member of the co.

The parts have been assigned for the new opera entitled, The Maid of Brown, written for the Brown University Operatic Club, which will be given early this Spring.

The eleventh annual feast of the Providence Press Club was participated in by about 30 members and guests in the Trocadero evening of 12 and was a glowing success. Ex-Governor H. W. Ladd presented the Club with an oil painting uniquely framed, entitled "The O'Connell" which he brought home from Brussels last summer, especially for the club. Among the guests present were James Jeffrey Roche, of the Boston Pilot, Joseph Smith, of the Lowell Arena, S. H. Clemens, of the Boston Transcript, and Elmer C. Lord, of the Boston Traveler.

Up to this writing 12 we have had a stormy week, and the attendance at our theatre has not been up to the standard. HOWARD C. RIPLEY.

LOUISVILLE.

The Tavery Opera co. appeared at Macaulay's 12-24 in H. Trovatore, Bohemian Girl, Martha and Cavalleria Rusticana. Emil Steger, Montegriff, William Hamilton, Katharine MacNeil and Madame Tavery gave satisfaction in the principal roles. The orchestra was enlarged and special scenery presented. The engagement was a success.

Sinbad, direct from the Chicago Opera House, was presented at the Auditorium 12-24. Too much could be said in praise of this magnificent spectacle. The large stage at the Auditorium and the fine modern arrangements adapt it particularly for the proper representation of so large an attraction. The scenery expressed anything ever seen here before of its kind and the costumes were brilliant and novel, the ballets numerous and skilfully executed. Laura Boyce, Frankie Raymond, Ada Deaves, Henry Norman and the always welcome Edith Fox satisfactorily performed well fitting parts. Notwithstanding extremely bad weather, the patronage was good.

Gen. General Tom Thumb appears at the Masonic 12-24, his first engagement in this city in several years. She is aided by a capable co., presenting the familiar entertainment, and also two suitable plays. The Mistle and Twister Among the Lilliputians.

Shawn Stevens will come to the Masonic in Wang 12-24.

Dr. Bill is proving a drawing card at Harris'. The piece is a familiar one here, and a favorite. The engagement continues until 12, when Florence Binkley will be seen in The Pav Train.

Edwin Arden's Eagle's Nest is the attraction at the Bijou week of 12-27. The feature of the entertainment is a three-round prize contest between the pugilists Hall and O'Donnell.

"Billy" Pinner's Athletic comb. opens at the Broadway 12-24 in an over 12 ring house. A good variety bill is offered, introducing the bicyclists, Schuet and Rebb, and Pinner the light weight in some interesting work with the gloves.

Marc Kline spent several days here, sporting 12 for New Orleans and a trip over the Southern Circuit.

Madame Tavery sang at the Cathedral here on Sunday 12.

The well known base ball player, Fred Pfeiffer, officiated as referee in the Hall O'Donnell glove contest at the Bijou. Pfeiffer is well liked by professionals.

A suit was brought against Manager Wearden and others during the week by one of the singers in the recent production of Salome at Macaulay's. The suit was made for a balance of salary. Manager Wearden won the suit.

The Sinbad co. came from Chicago on a special train elaborately prepared. One of the fastest runs ever made between the two cities was scheduled and the co. arrived on time. The L. and N. R. R. have special suburban trains for the accommodation of Auditorium patrons during the Sinbad engagement. CHARLES D. CLARKE.

ATLANTA.

The N. and W. Jolities closed a successful engagement of six performances at the Edgewood Avenue Theatre 12. While there was not much rhyme or reason to the light farce it seemed to please all who attended. The Kama Warren Comedy co. opened at popular prices 12 for a fortnight's engagement. Mabel Paige is understood to play a return engagement March 12.

At Dr. Gray's Opera House Duncan Clark's Women Minstrels appeared 22, 12 for fair business. Baldwin Comedy co. week of 12-24.

The small audiences that greeted Anna Eva Fay at the Grand 4, 7 and matinee, proved that there is little or no interest taken here in theatre or theosophy as Miss Fay may choose to call it. Whether or not her works are of any value, her clever methods are certainly interesting. Senator John B. Gordon lectured on "The Law of the Conscience" 8 to a well-filled house. Mr. Potter of Texas came to fair business 12, and matinee. Under the unfavorable circumstances, a *l'avis des points de vue*, the co. did fairly well. They filled their engagements all right, but they did not start for their objective point soon enough. They were an hour late on the opening night, and canceled their engagement 12 in order to open in New Orleans 12.

The New South 12, 13 and matinee to good business. As the scene was laid in North Georgia, naturally much interest was taken in the play here. There is some criticism to offer on the point of negroes stealing ballot-boxes in Georgia. This has never occurred here, although it has occurred in some of the neighboring states. The negro political leader was overdrawn as was the drawing out of convicts by free miners, which was an exaggeration, as were also the election troubles supposed to have occurred in 1815. These troubles did occur ten years previously. But as to the play itself it is a good one, and the two new stars, Mr. Giesmer and Miss Davies, won their audiences. The support was conscientious if not brilliant. Rhea 12, 13, McCarthy's Minstrels 25, 27, After Dark 25, 27, Natalie Operatic Concert co., 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The small audiences that greeted Anna Eva Fay at the Grand 4, 7 and matinee, proved that there is little or no interest taken here in theatre or theosophy as Miss Fay may choose to call it. Whether or not her works are of any value, her clever methods are certainly interesting. Senator John B. Gordon lectured on "The Law of the Conscience" 8 to a well-filled house. Mr. Potter of Texas came to fair business 12, and matinee. Under the unfavorable circumstances, a *l'avis des points de vue*, the co. did fairly well. They filled their engagements all right, but they did not start for their objective point soon enough. They were an hour late on the opening night, and canceled their engagement 12 in order to open in New Orleans 12.

The New South 12, 13 and matinee to good business. As the scene was laid in North Georgia, naturally much interest was taken in the play here. There is some criticism to offer on the point of negroes stealing ballot-boxes in Georgia. This has never occurred here, although it has occurred in some of the neighboring states. The negro political leader was overdrawn as was the drawing out of convicts by free miners, which was an exaggeration, as were also the election troubles supposed to have occurred in 1815. These troubles did occur ten years previously. But as to the play itself it is a good one, and the two new stars, Mr. Giesmer and Miss Davies, won their audiences. The support was conscientious if not brilliant. Rhea 12, 13, McCarthy's Minstrels 25, 27, After Dark 25, 27, Natalie Operatic Concert co., 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650,

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE. EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - FEBRUARY 24, 1894

The Mirror has the Largest Dramatic Circulation in America.

- CURRENT AMUSEMENTS. AMERICAN-A WOMAN'S REVENGE, 8 P. M. BILLOU-A COUNTRY SONG, 8:15 P. M.

STEELE MACKAYE STRICKEN.

THE report of the probably fatal illness of STEELE MACKAYE that comes from Chicago will strike sadly those even who may not have been able to agree with many of the manifestations of that man's undoubted genius for the arts of the theatre.

SOMETIMES it is typographical mischance, and at other times it is orthographical ignorance. How cognoscent and particular Boston must have shuddered when it read in its generally esteemed Courier

PERSONAL.

WASHINGTON.-George W. Wadleigh left town on Monday in advance of the Camille D'Arville Comic Opera company.

HAMLIN.-Fred Hamlin, brother of Harry Hamlin, of the Grand Opera House, Chicago, is spending a fortnight in town, with headquarters at the American Theatrical Exchange.

BELL.-Mrs. Charles J. Bell (Eleanor Lane) arrived from England on the New York on Sunday last.

SINN.-Colonel William E. Sinn sailed on Saturday by the Cromwell line for New Orleans. He will visit Cuba and the principal resorts in Florida before returning.

ADAIR.-Elsie Adair left for San Francisco last Monday. Miss Adair will rest a short time and will then dance in Frisco. She will return in April to sail for Paris, where she will dance two weeks. She will star next season.

REED.-Andy Reed, recently of the Hilliard Arthur combination, has been engaged to go in advance of Charles Coghlan.

DILLINGHAM.-Charles Dillingham, managing Jennie Veamans in Jane, arrived in this city on Sunday. He will remain a week here.

TYLER.-When The Girl I Left Behind Me begins its engagement at the Academy of Music on March 12, Odette Tyler will return to the cast to play the part she originated.

MORSE.-Josephine Morse, a young and clever actress who recently arrived from England, intends to make her home here. She is a professional of considerable experience, and of acknowledged ability. She has appeared for several seasons with Osmond Tearle in England, and has won hearty commendation for her acting.

O'BRIEN.-Frank P. O'Brien, manager of the Opera House at Birmingham, Ala., is a candidate for Congress. It is said he has the Irish, German and workmen's vote of his district solidly in his favor and that he will divide the business men and capitalist votes with anybody.

TYLER.-Cyril Tyler, the boy soprano, who has been singing this season in England with great success under the management of Colonel Mapleson, will return to this country the middle of March. He has been engaged by F. F. Proctor to appear at Proctor's on March 26.

LAWRENCE.-Lillian Lawrence has been engaged to originate a light comedy part in Mrs. Dascot, the new play by Bryce and Stangé which Kathrine Clemmons will present at the Fifth Avenue Theatre next week.

ELLISON.-Edith Ellison, who has disappeared from theatrical circles for some time past, has been lying ill in one of the hospitals of New York. Her convalescence is assisted by the knowledge that she has fallen heir to twenty thousand dollars, of which she will obtain possession on recovering from her present illness.

FOOTLIGHT FUN.

A DEADLY BLOW.

CHENTON.-I'm going to make that comic opera manager shut up till my bill's paid. What'll I do with the orchestra instruments?

LAWYER.-No. Attach the skirt dancers' dresses.

CHICAGO RECORD.

EXTREMELY UNLIKELY.

HAVENLY.-It is said that when the new prima donna sang her first note the audience was struck dumb.

AUSTEN.-Impossible! Not a New York audience.

NEW YORK HERALD.

TOO RAPID.

THEATRICAL MAN.-It's like 500 posters for Around the World in Two Years.

PRINTER.-"You mean Around the World in Eighty Days, don't you?"

THEATRICAL MAN.-That's the usual title; but we're going to play in Philadelphia, and it wouldn't go there."-Puck.

It's a wonder that neither Mr. Sullivan nor Mr. Corbett thought of elevating the Shakespearean drama by converting the wrestling scene in As You Like It into a little ten-round go, the best man to win Rosalind and gate money.-Chicago Record.

UTTER WOR.

"I understand you saw the play last night," said she.

"No," replied the melancholy young man. "I was behind the woman with a high hat."

"But you could at least sit comfortably and enjoy the music."

"No. I was next to the man who spreads himself over three seats and keeps time with his feet."-Mercury.

"There is always room at the top," said one actor to another.

"You wouldn't believe it," was the reply, "if you were to notice the gallery at a negro minstrel performance."-Washington Star.

WHAT SHE WAS INTERESTED IN.

DOLLY.-Do you think I'm improving as a ballet-dancer?

POLLY.-Certainly, dear. The manager says you draw the houses.

DOLLY.-I wish he'd fix it so I could draw my salary more regularly.-The Standard.

WHY SHE WAS NERVOUS.

Before the private theatricals:

BLANCHE.-I feel awfully nervous.

BLANCHE.-Why, pet?

HELEN.-Will you act the lover so fervently, and you know father and mother will be in the front row-and they don't like him.-Brooklyn Life.

PLAYS REVIEWED.

A Doll's House at the Empire.

Helmer.....Courtney Thorpe
Mrs. Alving.....William H. Thompson
Dr. Rank.....Vincent Sternroyd
Porter.....Frank Bailey
Mrs. Linden.....Sydney Cowell Holmes
Ellen.....Bijon Fernandez
Anna.....Alice Leitch
Asta.....John McLeaver
Hob.....Mabel Bell
Emmy.....Edith Wachterhauser
Nora.....Minnie Madder Fiske

A matinee at the Empire Theatre last Thursday for the benefit of the maternity and training departments of the Hahnemann Hospital generously assisted that institution, but the event was more than materially important because it developed two facts of artistic consequence. It proved that interpreting genius and good theatrical judgment can make of Ibsen's A Doll's House-a play in its book form and generally in its stage habit caviare to the general-a drama of great interest even to an audience not Ibsenized; and it newly testified that the stage needs Minnie Madder Fiske, whose longer retirement would be a misfortune to the theatre.



A large audience, mainly made up of women whose patronage extends to charities rather than to theatre, sat intently interested throughout this performance of Ibsen's play. As matter of course, there were also present those of the Ibsen cult locally prominent, with a sprinkling of the theatrical profession, to whom Mrs. Fiske's occasional public appearances always strongly appeal.

A Doll's House was once before performed in this city, with Beatrice Cameron in the part of Nora. That representation followed the text with absolute fidelity, and was therefore a joy to those who find miraculous matter in some of the apparent gratuities of Ibsen's minniss of language. But to the greater number of those who then witnessed it, the play was at times dreary and tedious because all its lines were spoken.

The extremists among Ibsen's followers have sought to establish from some of his writings a symbolism almost as profound and infinite as that which characterizes the religious interpretations of Swedenborg. Certainly there is enough in Ibsen that is plain even to ordinary intelligence. And this past-master of the craft of the stage and plainly-motived and plain-speaking reformer must himself, in his lighter moods, find amusement in the search that is made in his writing for occult things. Not that he is always straightforward and lucid, for he is not; but he is by no means so mysterious as those who ought to know him best would have us believe.

The two plays by Ibsen that have been produced in New York this season-Ghosts, and A Doll's House-are perfectly plain in purpose. But they are very unlike in method and treatment.

It is not intended here to discuss the theatrical propriety of Ghosts, or its theatrical impropriety. The latter is argued by a great majority of those who talk of the stage, and the former by the very minor minority with whom it is always the fortune-or the misfortune-of a reformer to be cast in his lifetime. But it may be said that Ghosts, from the nature of its theme and relative incidents, cannot be represented without shocking a very large number of estimable persons; while A Doll's House may be developed on the stage without the least offense to the most conventional auditor.

It was so played at the Empire Theatre. The unnecessarily-suggestive incident of the stockings was cut out; the morbid monologue of Dr. Rank upon his physical condition was eliminated; and other lines not really essential to an understanding of the play were not spoken. The result was quite as satisfactory and interesting to the normal mind as though strict adherence to the text had marked the performance.

Aside from these eliminations, the presentation was remarkable for one after necessarily few rehearsals. The whole business of the play was evidently organized by Mrs. Fiske from original conception, for it showed artistic niceties as well as a comprehension in full sympathy with her own admirable personation of the leading part.

There may among the elect be standards as to this role beneath and between the lines. But upon its lines this Nora was developed clearly, consistently and with great strengths. Mrs. Fiske's characterization showed that consummate art as to detail that conceals the intermediate work and thought and seems absolutely spontaneous; and this without sacrificing anything of that greater instinctive and impulsive power that has its mainspring in what is sometimes nebulously called genius.

Here was a woman established as a home-keeper, with children, yet superficially a child herself, unfortunate in having been reared without education as to life's responsibilities, and unfortunate in a husband who, in his own selfish emergency, upbraids her for an ignorance which he in the years they have lived together has done nothing to correct. A woman who plays with her little ones as she would with dolls; who lies thoughtlessly from habit-as unconcernedly one moment about a vital matter as she did a moment before about sweetmeats; yet who has such inherent integrity that she takes instantly the advances of a false friend and such an unselfish love for her selfish and ultra-conventional husband that she would commit suicide in order that he might not be charged with responsibility for the forgery

she had unwittingly committed in order to save his life, as she believed. With all the complexities of human nature as they are known, it is not, perhaps, safe to say that there are not such women who, when they awake to a realization of life, would not do as this Nora does-leave such a husband in the hope that a miracle might transform him, and her children with the determination that experience should fit her for serious life.

Such as the character is, it was ideally represented in the person of Mrs. Fiske, and it was almost perfectly outlined by her. No merely theatrical result was striven for anywhere; and even the dance, which Ibsen, in his technical love for "effect," introduced with all the deliberation of a theatrical master, gained in its spasmodic incompleteness from the immediately following physical collapse and hysteria. The personation was rich in its truths to such nature. The innocent candor and kindness of her treatment of Dr. Rank after his avowal; the childish fellowship with the little ones; the despair with which she bids good-night to Helmer, and the pathos of the kisses upon the door of the nursery when she realizes that she is no longer fit to be with her children; and the sudden change to awakened womanhood when Helmer's littleness is revealed, with the numberless minor touches that describe the character-all were shown consummately.

And here a word in the interest of truth. Many writers have thought to pay compliment to Mrs. Fiske by suggesting a revelation by her work of a study of Duse. Duse's method is the natural one. Mrs. Fiske's is the natural one. And the exercise of memory will prove that Mrs. Fiske's work to day is exactly in method what it was before Duse was known in this country. The American artist's work is better than it was. Her art is riper. Years of study have given her greater breadth. She has yet to reach her highest point. Her gamut is different from that of Duse, for it naturally runs on happier notes. Mrs. Fiske has neither the tragic nor the sinister power of the great Italian, but she has a genius something parallel in the more normal lines. Their work is as distinct as their individualities, though they get results by like means.

At Thursday's performance Vincent Sternroyd made a good Dr. Rank. The Krostad of Mr. Thompson was strongly and quite effectively drawn. It suffered somewhat in contrast with Mrs. Fiske's more convincing method, but, like all of the work of this careful and capable actor, it inspired admiration. Mr. Thorpe was uneven as Helmer, and at times seemed too earnest in the doing of things that are better done with no show of earnestness. But he successfully illustrated the priggishness and the acute self-esteem of the husband. Sydney Cowell Holmes was a sympathetic Mrs. Linden, and the children acted very like children. J. A. W.

NO BETTER INVESTMENT.

B. F. Enos, manager of the Citizens' Opera House at Defiance, O., in writing to renew his subscription to and to continue his advertisement in THE MIRROR, says: "Enclosed find New York draft for the amount of one year's subscription and advertisement of the Citizens' Opera House. I do not want the 'ad.' discontinued, for it has proved its worth. I know of no better investment for a theatre than an 'ad.' cleverly worded in THE MIRROR."

LETTERS TO THE EDITOR.

THEY THANK THE MIRROR.

MINERSVILLE, Pa., Feb. 14, 1894.

To the Editor of the Dramatic Mirror:-

SIR.-We owe you our thanks for a suggestion in your issue of Feb. 3. You printed a letter from Cooper and Hood, Medina, N. Y., telling of a scheme they worked up sending up sky rockets, and admitted those who brought in the sticks. We worked it a little different, but with very good results. One week before The Burglar was to appear here, we placed a jar of beans in the window where the advance sale is sold, and offered two reserved seats to any one guessing the correct or nearest number of beans in the jar. It was not in the window any length of time before all the children in town were talking of it and, naturally, carried the news home, and got the old folks talking about it, and in a very short time the guesses started to come in from young and old. I am positive it helped our advance sale. The way the times are we managers must do something to boom business. We are remaining admirers of the only reliable dramatic paper published. Respectfully,

ROBERT AND KEAR.

MR. WILDER RESPONDS.

NEW YORK, Feb. 15, 1894.

To the Editor of the Dramatic Mirror:-

In your last issue "X" takes issue with me in my statement that entertainers should be treated as guests "at social gatherings where their services have been retained." Are not doctors paid for their services and do they not send in their bills though they may get no bills in return? Yet they are social equals.

It should not be forgotten, moreover, that entertainers are not without their own social position, and it not infrequently happens that the people whom they entertain may not have had the same opportunities socially as the entertainers themselves. It would be a pretty howdy do to be turned down on such occasions, and yet this is the fair conclusion from the remarks of "X."

It will not do for host or hostess to be going about the drawing-rooms making social distinctions between artist and guest simply because the artist is engaged. Entertainers are more to be looked upon as purchased articles than the great banks of choice flowers that scatter fragrance through the suites, yet both are paid for. But nobody looks upon the aroma of a Marchal Neel or a Jacques Rose in the light of the cost of the rose any more than he should look upon talent as in any wise debased because of the fee received by its owner.

If a host gets up and says: "Ladies and gentlemen, Mr. Blank will now give you a few recitations," there is a certain money value to his meaning, which often works to their ire of the social surface of the occasion. But suppose he says: "Mr. Blank has kindly consented to recite for us," there results a beautiful social flavor which puts both guest, host, and entertainer at their ease. Then you get the entertainer's fee, sure, so even from this standpoint of policy, it pays to treat him as a guest.

It is not pleasant to have the host or hostess giving little Punch and Judy jeremiads. It is better to remind one fully that he is a piece of merchandise. In order that the entertainers feel like a guest he must have a spirit of camaraderie, and to have that he must have the guest-feeling, he must be a guest.

Thus the whole company mingle in social intercourse, made more social by the spirit of the present be they engaged or not.

Merrily yours, Marshall P. Wilder.

A Fair Skin

Can always be ensured if, after exposure to the sun and rough winds, ladies will use

Hinds' Honey and Almond Cream.

It is particularly recommended for

Chapped Hands,

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AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

The Three Dukes, a comic opera by W. H. Harris, music by Arthur Percy Harris, both of Washington, D. C., was produced by amateurs in that city recently.

R. E. Graham has in preparation a new play written by a Burlington, Ia., editor. It treats of Western incidents and character, and was originally called Iowa, but the title, it is said, will be changed to Thompson's Corners.

The Minneapolis, Minn., Journal, says that M. F. R. Leroux, who is described as "not only an able and forcible editor, a patient and successful teacher, an accomplished fencer and an excellent wing shot with either shotgun or rifle," has written a play in French which he is translating into English.

A. C. Gunter has returned from San Francisco.

Sydney Rosenfeld has returned from the South. He spent a month or so there. He was in New Orleans during Mardi Gras and studied that fête and its attendant circumstances with a view to introducing the result of his observation in a play or light opera.

Reginald de Koven is not composing any operatic music just now. He is taking a brief rest.

Gilbert and Sullivan have mapped out their work for their next opera. It will be sung next Winter.

George Alexander has enough plays on hand to last him for several years at the St. James Theatre, London. Among them are The Scapegoat, Sodom's Ende, Heimath, a new version of Ruy Blas, and a new play by Henry Arthur Jones.

There have been delays and the new play called The Cotton Lord, by Sutton Vane, author of The Span of Life, will not be produced in London until March.

According to the foreign correspondent, Der Obersteiger, the new operetta by Carl Zeller, composer of The Tyrolean, has met with "considerable success." This may mean one thing, and then, again, quite another.

Cora Van Tassel has engaged Scott Marble to rearrange the border drama Tennessee's Pardner. It will be ready for production in August.

Carrie Louis recently produced an Irish comedy-drama entitled Kittie O'Connor, which will hereafter remain in her repertoire. The play was originally written by J. H. Doherty, but has been reconstructed by Harry W. DeLong on lines dictated by Manager Howard Wall.

Steph. S. Friedman, of Fort Worth, Tex., is at work on a four-act society drama called The Bigamist, which he expects to finish by July. Mr. Friedman has written a humorous curtain-raiser which, it is said, a New York manager is considering.

R. A. Barnett, author of 1492, has signed a contract with E. E. Rice to write a burlesque to be founded on Longfellow's Excelsior. It will be called Updee, and will be ready early next season.

When asked if she will return to the stage Miss Clayton said: "I think not. I shall not do so if my efforts at play-writing are thoroughly successful. I understand that Lotta will return to the stage next season, and in case she does it will be in my piece, Civvie. Then I am writing a society comedy with Mrs. Doremans. Its title is The Social Ladder. I am at work on an opera with an Indian subject. The music is by E. B. Darling."

SAID TO THE MIRROR.

C. B. CLINE: "The report telegraphed from Buffalo that Koster and Bial are to succeed H. R. Jacobs as managers of the Court Street Theatre, Buffalo, has no foundation in fact."

THOMAS W. KRENE: "I have received an offer from a European manager for a starring tour in Germany the season after next. But I have been on the stage thirty years, and I shall retire after next season."

HARRY B. SMITH: "I observe that Richard Stahl says in a Mirror article that there are no librettists in America. Surely Mr. Stahl is in error. There are Charles Alford Byrne, Louis Harrison, J. Cheever Goodwin, Sydney Rosenfeld, Glen MacDonough, and others who have written successes. I purposely omit the names of Oscar Hammerstein and Will McConnell, who rather incline to grand than to comic opera. I have recently received a letter from Mr. McConnell stating that he was growing a Paderewski suit of hair and would soon begin to compose his own scores as well as write his librettos."

PAUL R. ALBERT: "The advantage of THE MIRROR as a medium for making anything known to the profession is shown by the large number of people, in and out of it, who have told me of having read the little paragraph in your last issue regarding my daughter's engagement with Wilfred Clarke. Long live THE MIRROR!"

HENRY GUY CARLETON: "Ever since the opening night of The Butterflies at Palmer's, I have been ill and unable to leave my apartments. I am glad to say that my illness is not brought on by the verdict on the play. I am very happy because of the manner in which it has been received."

JOHN DREW: "The agreement with A. M. Palmer with regard to my present engagement at Palmer's was that, in addition to The Butterflies, I should appear in another new American play. In consequence of the success of The Butterflies, however, Mr. Palmer has consented to cancel that clause in the contract. Before I leave the theatre I shall revise The Masked Ball. I shall present the new play for the first time during my San Francisco engagement this Summer."

J. H. FAIRLANDER: "I shall not fail to watch John F. Cordray, both in Portland and Seattle, if he makes any attempt to pirate Charley's Aunt or anything else to which he has no right I shall at once get out an injunction against him."

DANIEL FROHMAN: "Mr. and Mrs. Kendal, who were in St. Louis last week, will make their first appearance last week in New Orleans. Their greatest drawing card has been The Second Mrs. Tanqueray."

D. W. TRUSS: "Wang has exceeded my wildest expectations. Next season I shall send it out with a cast stronger, if possible, than that it has now."

WILL McCONNELL: "When will managers learn to publish the correct receipts?—that is, if they must publish them at all. When an attraction plays to \$20,000, it seems to me that is about enough money. But no, they make it \$30,000, and deceive no one except themselves."

THOMAS PERRY: "I am home again, with Primrose and West. Why did we separate? Just to join hands all over again."

BURT WHITNEY: "I am in New York on my wedding tour. Don't think I am blushing; that is my normal condition. I shall return to Detroit on Tuesday."

W. B. SEERKIND: "New Orleans and Texas were never more prosperous than now. The Mardi Gras was the largest and most expensive ever given in the Crescent City."

JOHN D. McHARR: "I feel at home at the American Theatrical Exchange. I can do more business there in an hour than by the aid of the telegraph and letter writing in a month."

MELVILLE SLOVITZ: "T. Henry French has selected J. K. Emmet to inaugurate the new policy at his popular American Theatre, beginning Monday, Feb. 25. Mr. Emmet will then have appeared nine weeks this season in New York city, which certainly entitles him to be considered a metropolitan attraction."

IN THE WINGS.

Edmund Gerson, American representative of the London Alhambra, has engaged eighteen of our vaudeville performers to appear at that music hall between now and August. Mr. Gerson is quite an authority on European theatrical matters. He predicts that within six months salaries of foreign vaudeville artists visiting this country will be 50 per cent. less than now. He says the terms and conditions they demand to-day from our managers are beyond all reason, as few of them draw the equivalent of what they receive for their services.

Did it not indicate lack of appreciation for Emma Eames to appear at the big benefit performance at the Metropolitan last week in one scene of Carmen as Midiador? Or was it that she wanted to atone by her one aria, which she sang prettily but soullessly, for the absence of Carmen Calvé? It struck me as bad taste on the part of Eames, first to appear all alone in one scene, and second to appear in an opera in which she fills a secondary part. If she relied upon her friends to cheer her after this scene she made a mistake. She had two curtain calls—the least of the evening.

At that benefit it was also noticeable that Jean de Reszke was more engrossed in picking up bouquets for Eames than he was for Melba or Nordica. After the garden scene from Romeo and Juliet, De Reszke and Eames, with hands clasped tightly, nodded to each other as if to say: "This is the greater artist." It was a very touching scene.

I had a dream. I thought I saw walking down Broadway, arm in arm, James T. Powers and Pete Dailey, Abraham Erlanger and Will McConnell, J. J. Spies and Tony Pastor, Arthur Moreland and Allan O. Myers, H. S. Taylor and William Calder, H. C. Miner and Augustin Daly, Charles Alford Byrne and George W. Lederer, Marshall P. Wilder and Robert J. Burdette.

Nat Roth has engaged William Furst to compose music for The Trumpeter of Clarette, the comic opera in which Della Fox will start out as a star at the Casino in the Fall. Cheever Goodwin is rewriting the libretto.

Buffalo Bill was at the Hoffman House two days last week. He found that George Keogh was dickering to get the last two weeks of Kathrine Clemmons' time at the Fifth Avenue for Charles Coghlan. He declared the deal "off," and then left for Washington, D. C.

I went into Niblo's and found the auditorium crowded. That Napoleonic manager of supposed hoodoo houses, Walter Sanford, was surveying the throng with smug satisfaction. "I have made Niblo's a winner," he said. This week it is playing to three times better business than attractions at any other popular priced theatre in New York. How do I know? at two others my attractions are booked; so I have inside information.

Leonard Boyne said to a Pittsburg interviewer last week: "Many of the best people in The Prodigal Daughter have left the company. Unfortunately to lose a good deal of strength like that wasn't it? However, it doesn't matter so much now, because we are playing the provinces." This will make nice reading for T. Henry French.

Mr. Boyne made another interesting remark in Pittsburg. He said that if Herbert Kelcey and Wilton Lackaye—whom he calls our best leading men—were to go to London in search of an engagement, they would be unable to get it, and would have to walk the streets. So far as Lackaye is concerned, history proves otherwise. He went to London a few years ago and played there in Haddon Chambers' The Idler, and made a hit. Kelcey, on the other hand, has not acted in London—at least, not since Caroline Hill picked him out of the side scenes; but I am sure he would love to walk the streets of that city. Hereabouts he is never so happy as when he is a conspicuous member of the Passing Show.

GOSSIP OF THE TOWN.

The next extravaganza to be produced by David Henderson will be called Aladdin, Jr. The Arabian Night tale will be the basis, and J. Cheever Goodwin will write the book.

Mamie Gilroy has left A Milk White Flag, and will soon marry J. T. Brush, the Cincinnati baseball magnate. Ida Mille will take her place in the play.

The Boston Press Club will shortly give a benefit performance. Instead of giving one-fourth of its probable profits to the Actors' Fund, it had sent already to Mr. Aldrich \$450.

Irving Williams has been engaged to play Captain Hereford in Walter Sanford's production of My Jack.

Walter M. Floyd, representing Carl A. Haswin, says that Mr. Haswin's Winter tour in The Silver King will end this week at Paterson, but that he will begin a Spring tour on March 12.

Alfred Kennedy and Albert Ellery Berg have established a bureau for rewriting, revising and writing plays to order at Room 6, Standard Theatre Building, New York city.

The San Francisco Press Club realized \$1,122.20 on its recent benefit performance. In accordance with the Louis Aldrich scheme, by which one-fourth of the proceeds of benefits are to go to the Actors' Fund, it sent to the Fund last week \$285.55.

The Mask and Wig Club of the University of Pennsylvania are to produce after Easter a play entitled King Arthur and Ye Knights of Ye Table Round or The Woman in Gray. The costumes, which are being made by Maurice Herrmann after designs executed by himself, will be most elaborate. They will be historically correct, and the consummate taste of this artist will doubtless evolve some beautiful creations. S. Murdock Kendrick has been engaged as stage manager for the production.

Jenny Dickerson, the contralto, is at present in New York city. She sings occasionally at concerts, but intends shortly to resume her operatic singing. Miss Dickerson is an American, but the most of her successes have been made in England. She was, however, for six years the contralto at Dr. Olmstead's church on Fifth Avenue, this city. For six seasons she was leading contralto of the Carl Rosa Royal Opera company, singing with the late Ainsley Cook, the Chevalier Scovell, Helen Mostyn, Marie Rose, and other prominent singers. The English press endorsed enthusiastically her singing and acting, and the press of this country made many complimentary remarks about her performance of Alan-a-Dale in Robin Hood last season.

Marie Louise Day has resigned the prima donna role in the Seabrooke Opera company.

Sadie Raymond has written a play called Bonny Belle, which the Raymond Dramatic company is producing.

Manager Bunnell says that receipts at the Patti concert in the Hyperion Theatre, New Haven, were the largest ever realized at an entertainment in that city.

Charles F. Moe, advertising agent of the Empire Theatre, Chicago, writes to THE MIRROR denying Frank Young's statement in last week's Mirror with reference to the lithographer of the Empire. Mr. Moe says: "A wrong count did not enter into the question. The dispute was over the price to be paid pro rata. Mr. Floyd, the advance agent of The Silver King company, agreed to pay ten cents each for the three sheets, and when we had gathered them in, Young concluded he could make his own price by offering five cents, which I declined. He pleaded hard luck with my manager, and we accepted his own count and settlement."

Cearles Coghlan's tour will expire at the Duquesne Theatre, Pittsburg. He will then go to the Chicago Opera House.

Mr. Marks is negotiating to engage Tim Frawley for the Harvard Arthur company.

Mr. J. Stradilipka is no longer manager of the Empire Theatre at Quincy, Ill. All communications relating to the business of the theatre should be addressed to Henry H. Charles, Quincy, Ill.

TELEGRAPHIC NEWS

CHICAGO.

New Management of the Schiller—Notable Production of The Two Orphans in New York.

(Special to The Mirror.)

CHICAGO, Feb. 19.

Thomas W. Prior, formerly of the Chicago Opera House, the Digby Bell Opera company and the Trocadero, has assumed the management of the Schiller Theatre. L. C. Straight, who was a partner in the lease with the late Aaron S. Temple, was released on payment of a certain sum and the German Opera House Company assumed all responsibility in putting Mr. Prior in as manager. All of the existing bookings will be carried forward, but Thomas, who is very popular, hopes to make the Schiller the leading Chicago house.

Adelle Ritchie, of The Algerian, refused to sing at Steele Mackaye's benefit at Hooley's to-morrow if Hubert Wilke appeared and the committee at once dispensed with her services.

The weather is beautiful and all the audiences to-night are large.

With the Lenten season there seems to have come another drop in Chicago's theatrical business. I do not mean to infer that we are particularly wedded to the observations of the church, but I think the people are taking advantage of the excuse to remain at home and save their money.

Hopper did very well at the Grand during his three weeks, the last week being devoted to three big theatre parties by the Sheridan Club, the visiting lumbermen and the new City Troup. On each occasion the theatre was appropriately decorated. After the performance Thursday evening the tall comedian and Manager Ben Stevens gave a dainty farewell supper at Kinsey's.

Last evening Roland Reed began his annual engagement at the Grand in his new play, Dakota, which made an excellent impression. Mr. Reed was never better than at present and he has all of his old family company with him, including beautiful Lucette Rush, the Chesterfieldian H. Rees Davies, Harry A. Smith, Mrs. Mary Myers and Julian Reed, the sporting member of the Reed family. Also Augustus Pennoyer, the boy treasurer, to say nothing of Manager Ed. Jack and Sam Kingston in advance.

Walter Whitehead concluded his artistically successful engagement of four weeks at the Schiller Saturday evening and has had flattering offers from other large cities. To-night Aristocracy opened well for two weeks. Louis Mann is surprisingly good in Lockyer's old part and excellent work is done by Al. Lipman, Fred. Bond, Josephine Hall, Helen Tracy and the others. The Crest of Society follows.

At Hooley's, Wilson Barrett entered upon his second week this evening, and will continue his repertory. He will be followed next week by Charles Frohman's Comedians in Mr. Wilkeson's Widows.

The Algerian did fairly well last week at the Chicago Opera House, and a little outside excitement was caused Tuesday evening by Hubert Wilke's alleged insult to the star, Adelle Ritchie. According to the Dispatch, in which the story first appeared, the baritone was called at his indifferent newspaper notice, and refused to work with the prima donna in a certain scene. She fainted on the stage, and was unable to appear at the Wednesday matinee. I understand the matter was patched up.

Hermann began his annual engagement of two weeks at the Chicago last evening, and the foyer was full of idle professionals with rabbits in their vests and goldfish in their pockets. The magician found it very hard work to house the usual number of water, however.

At the Columbia The Prodigal Daughter opened last Monday evening in the teeth of a blizzard and the first performance was virtually spoiled by the stage hands. Business has not been up to the mark. The cast is a good one and Charlie Coste, Ralph Delmore and Jeff DeLongie carry off the honors along with the live stock. The engagement is for three weeks and then comes Fanny Davenport in Cleopatra to be followed by In Old Kentucky, from New York.

Steele Mackaye is at the point of death at the Hotel Richman. The failure of the big Spectatorium, coupled with the heavy work attending the opening of the Scenitorium, has reduced him to a skeleton, and the attending physicians have no hope of his recovery. Whatever may be said of Steele Mackaye it must be acknowledged that he has worked hard and earnestly for success, sacrificing his health and strength for his art. The gentle woman who has stood by him, and tenderly cared for him through it all, has won the admiration of everybody. Mr. Mackaye is to be given a substantial benefit at Hooley's to-morrow afternoon. Manager Harry J. Powers has tendered the theatre, Wilson Barrett will appear in Chatterton, and many attractions in town will contribute. George Peck, of the Santa Fe, has offered Mr. Mackaye a special car to California if he moves sufficiently to be removed. Meantime, the Scenitorium is doing well, and Leonard Wales delivers the lecture.

Pauline Hall and her clever associates are drawing well at McVicker's in the revival of Telemachus. They remain two weeks longer.

Kate Clinton and her little auburn-haired brother, Spencer Cone, soon leave for New York, where they open at the Grand Opera House Easter Monday in a big revival of The Two Orphans for six or eight weeks of the large cities. Januscheck will play Mother Proctor and the cast will be a strong one.

Lucie Bonnell made her first appearance at Chicago at the Haymarket last evening in Playmates. Openings at the other houses were A Crocker Jack at Harlin's, Milton and Belle Hodes in repertory at the Windsor, A

Chip of the Old Block at the Empire, The Vendetta at Haverley's People's Theatre, The Power of Gold at the Clark Street Theatre, continuous vaudeville at Frank Hall's Bijou and Casino Theatres, burlesque at Sam T. Jack's and vaudeville at the Lyceum and Olympic.

Frank Bixby, of St. Paul, has written a new melodrama called Shaft No. 2 which Frank Losee will probably produce. It is said to be a clever effort, full of good things.

If business does not pick up with The Prodigal Daughter there is talk of making a book in the Columbia lobby and fixing the steepchase.

The Ensign comes to the Alhambra March 4.

J. W. McAndrews, the watermelon gentleman, left Friday to join his star, Nat Goodwin, in Brooklyn.

Leonard Boyne is quoted as saying that he does not like Chicago. In fact he declares that he does not fancy the American provinces at all. This will please Wilton Lackaye, the man who cannot wear a monocle.

"Biff" Hall.

PHILADELPHIA.

Business Reported Good in the Greater City—Attractions to Many Theatres—Conting.

(Special to The Mirror.)

PHILADELPHIA, Feb. 19.

Business at all the theatres is good. At the Grand Avenue Nancy and Co. was no exception, and this evening the week starts with everything sold for Zip.

The largest week in the history of the Kensington was that of the London Empire Entertainers and the four sensational Arabian dancers. They remain a fortnight.

Siberia has proved a success at the People's, and is followed by The Police Patrol with a fine house to-night.

Hilliard and Arthur's The Sleepwalker drew only moderately at the Park. Belle Archer's company in An Arabian Night has a fair attendance for the opening.

The Arch, after a long darkness, will reopen on Washington's Birthday under the management of W. F. Blundin. It will be a stock company enterprise.

Poor Girls at the Walnut played to moderate attendance. A Trip to Chinatown is on for a fortnight.

The Meteors, at the Auditorium, had a good week with a strong company, and is followed by Hopkins' Trans-Oceanic company, with a big attendance.

America has been playing to the capacity at the Chestnut Street Opera House, repeating to-night the story of last week.

The Girl I Left Behind Me commences its sixth and final week at the Chestnut Street Theatre with a good house.

The Empire gave The Substitute to large attendance. This evening The Country Squire opened to a fine audience.

The Other Man drew a heavy attendance early in the week. To-night Thomas Q. Seabrooke in The Isle of Champagne opened to fair business.

At the Standard business is good. The Eagle's Nest opened well for this week.

Nobody's Claim, at Forrepaugh's, brought a return of most of the favorites of the old stock company. Fanny McIntyre and Mr. Edwards and Miss Bonstelle received ovations. Henry Chanfrau in Kit had a good matinee to-day.

The Limited Mail is at the National this week.

The Lyceum, with Violet Macosette Burlesque company, played twelve performances to uniformly good attendance. This afternoon's matinee is heavy, the attraction being Rose Hill's English Folly company.

The Bijou, with an enormous bill, did the usual great business. To-day the attendance was strong at noon.

At the Star business is to the size of the house at nearly every performance. The Star Opera company commenced a five weeks' engagement, opening at noon with Said Pasha to a crowded attendance. Katherine Germaine is the prima donna. Three performances are given daily. Miss Germaine singing only evenings.

The Black Crook closed its first week at the Academy to wonderful business.

EDWIN BRINTON.

ST. LOUIS.

Marie Jansen, The Black Crook, A Flag of Truce, and The White Squadron—Conting.

(Special to The Mirror.)

St. Louis, Feb. 19.

Marie Jansen gave the first performance here of Delmonico's at Six at the Olympic Theatre last night before a large audience.

The Black Crook reopened at the Grand Opera House last night before a big audience.

A Flag of Truce opened at the Hagan last night before a big audience.

Mr. Whitecar appeared in the exciting melodrama, The White Squadron, at Pope's yesterday, before two big audiences.

J. H. Wallick appeared in The Cattle King at Harlin's yesterday to two big audiences.

The City Club play a return date at the Standard Theatre this week.

Mrs. Ben Lodge came over from Cincinnati last week to visit her sister, Miss Madigan, of the Corinne company.

A number of the Corinne company have been engaged to appear at Ullrich's Case next Summer in light opera. Among them are Miss Madigan, Miss Relyea and Miss Rush.

Mrs. Rockwell, the mother of Florence Rockwell, who was with Thomas Keene earlier in the season, writes to Manager Norton that her daughter left the Keene organization on account of a reduction in salary.

The Amusement News, the new local dramatic weekly, made its first appearance

Saturday. Its editor is "Bob" Hazard, who has been for some time dramatic critic of the Globe-Democrat.

Ollie Hagan is in Cincinnati on business.

W. C. HOWLAND.

CINCINNATI.

The Fencing Master, The Kimball Company, The Idea, and other Entertainments—Conting.

(Special to The Mirror.)

CINCINNATI, Feb. 19.

The Fencing Master, with Marie Tempest in the leading role, is to-night's attraction at the Grand, which has a large audience. The Tawary Opera company next week.

At the Walnut this week the Kimball Opera Comique company, headed by Corinne, is presenting Hendrik Hudson in magnificent style. Next week, R. E. Graham in After the Ball.

Hallen and Hart in The Idea are testing the capacity of Harlin's this week. Next week, Kate and Oliver Byron.

The World Against Her with Agnes Wallace Villa in the stellar role was presented yesterday at Meuch's, both matinee and evening performances being largely attended. Paul Kanvar next week.

Gus Hall's Novelties are packing the People's this week.

John Griffith, at Robinson's is presenting Faust with good results pecuniarily. Next week, Girls from California.

Thomas E. Murray in The Voodoo is doing an excellent business at the Fountain this week.

The sisters Perry (Irene and Olga) were the soloists at yesterday's Sunday "Pop."

Lizzie Morgan retired from The Paymaster company on Tuesday evening and returned to New York city.

Fanny Davenport's engagement at the Walnut last week was the pecuniary success of the season, the receipts aggregating in the neighborhood of \$9,000.

JAMES McDONOUGH.

PITTSBURG.

Simbad, The Other Man, The Irish Statesman, The Paymaster, and Sam Deven's Company.

(Special to The Mirror.)

PITTSBURG, Feb. 19.

Simbad was greeted to-night by a large and fashionable audience at the Duquesne. Advance sale large.

Frohman's Comedians drew a large house to see The Other Man at the Alvin.

The Heart of Africa, with Oliver Byron in the title role, crowded the Bijou Theatre to-night.

Carroll Johnson in The Irish Statesman attracted a large house at the Grand Opera House to-night.

The Paymaster drew two good houses, matinee and night, at Harris' Theatre.

Sam Deven's company packed the Academy.

E. J. DONNELLY.

BOSTON.

A Fashionable Girl and Mark Twain's New Play Opened Originally at the South Last Night.

(Special to The Mirror.)

Boston, Feb. 19.

Productions of two new plays on one night are not usual in Boston, and consequently first-nighters had difficulty in choosing between H. H. Winslow's new comedy, A Fashionable Girl, by the Lyceum Comedy company, at the Museum, False Colors by the Grand Opera House Stock company, and the first night of Sothorn at the Hollis Street.

The action takes place in Newport in the first act and in New York for the remainder of the play. Philip Herford, a young lawyer has met and fallen in love with Agnes Hathaway five years before the story opens. She has another lover, less favored, a man named Pendleton, who is unscrupulous. The dead brother of Agnes had betrayed and deserted a girl named Ruth, and, dying before promised reparation, involved Agnes' lover by giving his own name as Philip Herford. Philip hesitates to reveal the truth from his love for Agnes and her father and thus becomes so compromised that a denial would be incredible. When they meet Philip falls in love with Agnes and is on the point of declaring himself when Ruth appears and from her Agnes learns that Philip Herford was the betrayer. In desperation she accepts Pendleton, who is a speculator and loses his own fortune as well as that of Agnes', which had been entrusted to his management. Philip then offers the sum necessary to restore his credit, and it is accepted. Agnes learns of this by accident and breaks her engagement with Pendleton, but comes no nearer an engagement with Philip. Finally Ruth sees a photograph of Agnes' brother, and the truth is disclosed. An amusing satire of the political situation in the large cities is furnished by the aldermanic aspirations of Gildroy Crocker and his assistant, a retired prize fighter.

Mark Price's new play was produced at the Grand Opera House. This play presents a man of education, refinement and honesty, who has fallen from a high social position through his weakness for drink. The scene opens in Nevada, where a miner, Tom Sherlock, is shot by Joe Crosby and his friend Howard Carson, while they are trying to rob him. Five years later, Crosby visits Carson in his home on the Hudson. There is found the son of the man who was shot in Nevada. Crosby falls in love, and by abstinence is restored to his former self. Carson by a pre-text sends young Sherlock West to hunt for his father's murderer, and then he determines to get Crosby out of the way by shooting him.

In the last act Mrs. Sherlock feels certain that Carson is the murderer of her husband, but this is not proved until Crosby again appears as from the dead. There are a number of excellent characters in the piece, Mr. Price having well fitted the parts to the talents of his associates in the company.

At the other houses to-night: E. H. Sothorn in Sheridan at the Hollis; A Temperance Town at the Tremont; Russell's Comedians at the Park; A Milk White Flag at the Boston; Von Yonson at the Bowdoin Square; Charley's Aunt at the Columbia; at the Bijou and Howard, continuous variety; Grand Museum, Devil's Mine; Lyceum, May Howard; Palace, Razzle Dazzle.

The Museum has obtained the sole control and ownership of Prince Pro Tem.

JAY B. BENTON.

CLEVELAND.

The Allegiance, Dublin Street, Starlight, and the City Sports—Conting Attractions—Conting.

(Special to The Mirror.)

CLEVELAND, O., Feb. 19.

The Liliputians opened a hearty engagement to a crowded house at the Euclid Avenue Opera House to-night, presenting A Trip to Mars, which will hold the boards all week. Next week, Marie Wainwright.

The Lyceum was filled to-night when the Robin Hood Opera company appeared. The prima donna, Fatmah Diard, has many admirers in this city and received a number of floral gifts. The opera will be given all week, and will be followed by the Wilbur Opera company.

Vernona Jarbeau received a hearty welcome at H. R. Jacobs' Theatre to-night and will undoubtedly do a big week's business. A Nutmeg Match follows.

The Star Theatre had two good houses afternoon and evening to see the City Sports company, who remain all week. The French Folly company follow.

This Mirror sold well here last week on account of the excellent picture of Mile. Rita Blandi on the title page.

WILLIAM CRISTON.

FARGO'S NEW THEATRE.

(Special to The Mirror.)

FARGO, N. D., Feb. 16.—The new Haganman Theatre was opened Wednesday and Thursday, and was the social event of the season. The handsome structure was crowded with the best people of the city and surrounding towns. Gloriana, preceded by the curtain-raiser, Sweet Will, was the bill. This new theatre is a beauty. The stage, managed by George Clarke, is one of the most complete in the Northwest. It is strictly wooden, and large enough to accommodate the most elaborate spectacle. The house has been leased by C. P. Walker, of the firm of Walker Brothers, printers, and he has the full confidence of the public.

ALISON BRULAKER.

MR. WILKE DENIES.

(Special to The Mirror.)

CHICAGO, Feb. 18.—In justice to me kindly print the following: The story concerning the Chicago audience and myself is a falsehood, and its originator, whoever he be, is a liar and a scoundrel. Miss Ritchie's inexperience made her guilty of a professional discourtesy which I quietly resented. The public was not concerned nor knew anything of it. The story, as it has appeared in print, is absolutely untrue and entirely unjust to me.

HUBERT WILKE.

A NEW MANAGER.

(Special to The Mirror.)

NEW ORLEANS, Feb. 19.—I have assumed the sole management of Mr. Potter of Texas, which means business. I must improve the company. I am happy. The railroads are indifferent. No flowers. JACK HENSON.

UNDER THE BLACK FLAG.

A company called the Frohman Comedy company recently played a week at Painted Post, N. Y. Another company playing Uncle Tom's Cabin is called the Abbey Dramatic company.

Information comes to THE MIRROR from Maysville, Ky., to the effect that Ida Van Courtlandt is playing in Mizoura under the title of The Blacksmith's Daughter.

The Pinkerton detectives employed by Charles Frohman have discovered that Kittie Rhoades and her company are playing Jane under the title of Polly in the Northern part of this State.

The Harper Dramatic company is pirating My Partner and The Two Orphans in Texas.

The Wilson Theatre company is playing Southern Minnesota towns, billing with Walter Sanford's My Jack and White Slave paper.

The Riley company is pirating After the Ball in Ohio.

DEBANDER.

Colorado Frank's Novelty company was stranded recently at Grundy Centre, Ia. The manager left the company in the lurch, and a local landlord held their effects.

The McKee Rankin company stranded in Pasadena, Cal., recently.

The Daniel Sully company is reported to have closed in Oakland, Cal., to reorganize for a Southern tour.

The Little Tycoon Operacompany stranded in Harrisburg, Pa., last week, and the members of the organization were assisted to their homes by the local management.

Old Zad Hastings, booked for Feb. 6 at Uhrichsville, O., stranded before reaching that town.

MEMPHIS' NEW THEATRE.

Memphis is to have a fine new theatre, to be called the Lyceum, which will be managed by John Mahoney, whose name is synonymous with pluck and enterprise. As manager of the old Lyceum Mr. Mahoney became justly popular, and he made a reputation by playing only first-class attractions. The new house will be conducted in the same way.

THIS LETTER SPEAKS FOR ITSELF!

AMERICAN THEATRE

125 Street and 4th Avenue.

Near Broadway.
NEW YORK CITY.

New York

Feb. 15th,

1914

Mr. J. K. Emmet,

Dear Sir,-

I have concluded to change the policy of the American Theatre to a strictly first class combination house. Learning of your recent great success in the revised "Fritz in a Mad-house" I select you from the large list of stellar attractions as the inaugural star under the new policy.

Respectfully yours,

(Signed) T. Henry French.

THE ACTORS' RELIEF FUND.

Professionals Continue to Respond to the Needs of Their Distressed Fellow-Workers—The Work of Yesterday's Meeting.

John Glendenning	\$5.00
A Traveling Company (4th contribution)	16.25
Jules Gran Opera Co.	1.00
Herman Waldo	1.00
Kittie Miller	1.00
Thos. Arkley, Jr.	1.00
Ed. Kraft	1.00
Clarence Robinson	1.00
John G. Bell	1.00
William Bird	2.00
S. F. Hancock	1.00
C. Oscar Wallis	1.00
Charles F. Caves	1.00
Alice Carlo	1.00
W. Martin Cheesman	1.00
George D. Collins	1.00
William Harvey	1.00
Charles Weyland	1.00
W. Marriott	1.00
Nellie Delmaine	1.00
Charles Thedford	1.00
Carrie Ward	1.00
Bessie Fairbairn	1.00
Samuel	1.00
Pearl Eyttinger	5.00
Tony Pastor's Theatre (w/ending Feb. 10)	1.00
Helen Mora	1.00
Mason and Lord	1.00
The Murelles	1.00
J. B. Ashby (of Ashby and Kelly)	1.00
Richard B. Kelly	1.00
Joseph Hardman	1.00
Adela Purvis Gurl	1.00
The Rave, Johnny and Emma	2.00
James and Lucy Allison	2.00
Walsh and Mully	1.00
Barlett and May	1.00
Edna Ham	1.00
Abbey's Theatre Orchestra	25.00
William T. Raymond	1.00
W. S. Hart	5.00
Kirke LaShelle	5.00
Actors' Fund of America (3d contribution)	25.00
Danger Signal Co.	1.00
Tony Pastor's Theatre (w/ending Feb. 15)	2.00
John and Nellie McCarthy	1.00
H. F. Gendoff	1.00
John E. Cain and Blanche Newcomb	1.00
Wally Nelson and Sister	1.00
Lawrence and Harrington	1.00
Tony and Francis Ryder	1.00
The Comedy Monkeys (Little Chip and Mickey Rooney)	5.00
William O'Brien	5.00
Joe Lewis	1.00
Quigley Bros.	1.00
Total	47.00
Previously acknowledged	5,866.71
Grand Total	\$6,333.71

The subscriptions for the week ending yesterday show a gratifying increase over the preceding week. Publication of the fact that \$5,000 in all will have to be raised before April 2, if the Committee is to be able to carry on its work for the full term of its appointment is stimulating the well proved generosity of the profession.

John Glendenning, of Clara Morris' company, sent \$5.

A traveling company forwarded its fourth contribution, this time the sum being \$16.25. Tony Pastor also sent in two donations from the performers at his theatre during the past fortnight.

From the Jule Gran Opera company came \$20, forwarded by Stage Manager Herman Waldo.

Pearl Eyttinger wrote: "I have been an invalid for many months, receiving, however, all necessary care and attention. From my sick room I send \$5 and a blessing for the good work."

Kirke LaShelle, manager of the Robin Hood Opera company, sent \$5, with a sympathetic message.

The Danger Signal company contributed \$7, in a body.

W. S. Hart, Rhéa's leading man, sent \$5; William J. Raymond, \$5; and Abbey's Theatre orchestra \$25.

The backbone of hard times in the theatrical business has not been broken, to judge from the numerous cases of destitution among worthy members of the profession that have been presented to the Relief Committee at their last two meetings. The by-laws of the Actors' Fund make it impossible for the trustees to vote more than \$250 at any monthly meeting for purposes of relief, and they gladly contributed that amount the last meeting of the Board.

With every desire to economize, the Relief Committee were not able to lessen the aggregate amount distributed to deserving applicants at the meetings of Thursday and yesterday. There were very few cases that could be turned over to the Actors' Fund, as what the majority of applicants required was food, fuel, shelter and clothing.

If any actor or actress in New York city is suffering the pangs of hunger to-day it is not the fault of the Committee. No one who can truthfully claim to belong to the theatrical profession has ever been refused a meal ticket. These tickets are the regular commutation tickets of a well-known restaurant, and bear no indication whatever that they come from a charitable source.

The cases at Thursday's meeting were mostly of the usual order—actors and actresses out of work and unable after repeated and discouraging efforts to obtain employment either on or off the stage. Many of the applicants were natives of England or Ireland, and declared that they have no relatives in America.

The majority of American applicants assured the Committee that it was a terrible blow to their pride to ask for relief, but that they could not see their loved ones suffer hunger when food was offered them by their generous fellow-players. Many of the applicants requested work of any kind, but they were told that this was not within the province of the committee. They then generally announced their intention of returning the money awarded them as soon as they procured an engagement.

A lady who is an excellent singer offered her services for any benefit performance the Actors' Fund might give in the future. An actress who buried her husband last week, told the Committee that being an American she preferred to help herself by her own

efforts, if possible. She said that as she had been left without means, she wished to rent rooms and take boarders. The Committee made an arrangement with her to board a number of applicants at a reasonable rate.

Harley Merry reported that the actress who had the opportunity to do laundry work for the employees of a large theatre, had secured her furniture, and that he was in receipt of a letter from John Bizzard the theatrical transfer agent, saying that he would not make any charge for transferring the furniture and wished to offer his services gratuitously to any other professionals that may need them at any time.

A well-known minstrel performer of a former generation, who is unfortunately somewhat addicted to liquor, was given an order on a cheap-priced hotel, where he will get a good room and all he needs in the way of food. No money was given him, following the rule adopted in other cases of a similar character, as the committee endeavors to prevent any one from squandering for drink the money donated for purposes of relief only. An actor stranded in this vicinity was given a ticket to Pittsburgh, where he was sure he could raise enough money to pay his fare to his home in Chicago.

The Committee is especially gratified that the proportion of actresses among the applicants is larger than heretofore. No publicity is given to any case that comes up at the meetings of the Committee, and the cases of women are treated with the utmost delicacy and courteous consideration.

There were a number of pathetic cases at yesterday's meeting, actors and actresses who were about to be dispossessed because they could not pay their rents, and others who were on the verge of starvation. One and all received some sort of assistance from the Committee.

A young actor received a ticket to Birmingham, where he was to open an engagement this week. An English actress, who had been dependent lately on the charity of a poor family, was provided with a meal ticket, a room in the house of a respectable family, and sufficient money to pay for incidental expenses.

In one instance members of the Committee undertook to redeem several pawn tickets to enable a reputable actor to get back enough of his wardrobe to fill a remunerative engagement that was offered him. A young actress who was too ill to appear in person sent her landlady to plead her case. She did not send in vain.

Inability to secure work appeared to be the universal complaint. It was only necessary for applicants to establish their identity and prove to the satisfaction of the Committee that they had performed on the American stage since July 1, 1891, in order to receive the required aid. That is the way the members of the Committee interpret the intention and desires of those who have so generously contributed toward the present Relief Fund. Chairman Louis Aldrich requests Tax

Managers to say that as Thursday will be legal holiday the Relief Committee will meet instead on Wednesday at the usual hour.

MADAME COTTRELLY EXPLAINS.

Mathilde Cottrelly and C. D. Marins have been relieved of their posts in John H. Russell's About Town company. Jacques Kruger and Charles Haywood have been engaged to fill their parts. Mr. Russell gives as his reason for making the change that Madame Cottrelly and Monsieur Marins declined to dress their characters properly.

Madame Cottrelly was seen at the Hotel Winthrop in Boston on Saturday by a Masses representative. She consented to speak of the matter.

"Mr. Russell never found fault with my make-up during the four weeks' run of the piece in Chicago," said the accomplished actress, "or with my conception of the part either. It was originally given to me in straight English. To play it in the Saxonian dialect I had to write it over, twist the speeches and put German-English phrases into it."

"I dressed the part even louder than Mr. Rank of the German company did, and having to sing and recite in the usual specialties à la City Directory, I did not believe Mr. Russell wanted me to distort my face with a burlesque make-up."

"In Buffalo I was notified that I would have to get a more extravagant dress for Act Two for the Boston opening. This was impossible in three days. On Feb. 8 Mr. Russell pleasantly asked me to make up more grotesquely for New York. I suggested a change to a fancy ball dress. He agreed."

"Four days later in coming to a rehearsal Mr. Russell attacked me in a brusque manner, saying he was sick and tired of the way I played the part; he had wasted patience and salary on me, supposing I would improve, and he wished me to dress and play the part quite differently or he would not take me to New York. He said the part ought to be played in a coarse, common way, with dress to match."

"I remonstrated with him in vain, pointing out that Mr. Rank plays it quietly, that it is not meant for a caricature. He insisted. I refused to disgrace my nationality."

"The next day I received a notice that Mr. Russell would terminate his contract with me on Feb. 24. I thanked him and wished my successor all possible luck. Press and public have been most kind to me, and I feel that I have done my duty."

"About Mr. Marins I can only say that Mr. Russell was constantly dissatisfied with him and engaged Mr. Seaman to play his part retaining him as stage manager. Mr. Seaman did not suit and Mr. Marins played the part here. He once handed in his resignation but it was not accepted by Mr. Russell."

Marie Jansen will be at the Bijou again in Leimonic's at six on March 26.

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WENTON'S COMMUNISM: Watertown, Ia., Feb. 1924.
 WHEAT-JAMES: Omaha, Neb., Feb. 21-22; Denver
 Col. 25 March 2.
 YON YONSON: Boston, Mass., Feb. 1924.
 WILFRED CLARKE: Winchester, Va., Feb. 20, Cum-
 berland, Md., 21, Gratton, W. Va., 22.
 WILLIAM CARMY: Boston, Mass., Feb. 20-March 3.

SPENTHER AND EXTRAVAGANZA.
AMERICA (Abb-y, Schoeffel and Grand, mgs).
Philadelphia, Pa., Feb. 12-March 3.

AFRICA (W. St. A. Cronkhite, mgr.): Buffalo, N. Y., Feb. 29-29.
BLACK CROOK (Eugene Tompkins, mgr.): Philadelphia, Pa., Feb. 12-24.
BLACK CROOK (Eugene Tompkins, mgr.): St. Joseph, Mo., Feb. 20.
BLACK CROOK (Eugene Tompkins, mgr.): St. Louis, Mo., Feb. 10-24.
DEVIL'S AUCTION (Charles H. Vale, mgr.): Wheeling, W. Va., Feb. 22-24.
RICKS' SUNDRISE PARTY (agent): New York city Aug. 20-*indefinite*.
SPIDER AND FLY (E. P. Hilton, mgr.): Denver, Col., Feb. 10-24, Aspen 25, Leadville 27, Pueblo 25, Colorado Sp. ind. Feb. 22-24, St. Louis, Mo., 20.
SPIDER AND FLY: Victoria, B. C., Feb. 20, 21.
SHE: Wheeling, W. Va., Feb. 20, 21, Springfield, O., 22, Terre Haute, Ind., 23, St. Louis, Mo., 26 March 3, Indianapolis, Ind., 5-30.
SINGERS: David Henderson, mgr.: Pittsburg Pa., Feb. 22-24, Philadelphia March 2-24.
OFFERS AND ENGAGEMENTS:
ABBEY AND GRAY'S 54 GRAND OPERA: New York city

30-31, Feb. 26; Boston, Mass., 28-30-March 10
 30-31, Feb. 26; Boston, Mass., 28-30-March 10
 (mgrs.): New York city Doc. 25, including
 BAKER OPERA: Montreal, P. Q., Feb. 19-24, Hal-
 low, N. S., 26-March 2
 COMED OPERA: Milwaukee, Wis., Feb. 20-
 March 2
 CAMILLA D'ARVILLE OPERA (E. R. Rice, manager):
 New York city Jan. 29-March 3
 CALHOUN OPERA: San Francisco, Cal., Feb. 28-
 March 17
 DESHON OPERA: Peoria, Ill., Feb. 26-March 2
 DE WOLF HOPPER OPERA: St. Paul, Minn., Feb. 24-
 26, Minneapolis, 26-March 2, St. Louis, Mo., 4-10
 FRANK WILCEKZ CONCERT (H. G. Johnston, mgr.):
 Rolla & Fort, Mo., Feb. 25, Natchez & Jackson

FRANCIS WILSON OPERA (A. H. Conby, mgr.)
 Buffalo, N. Y., Feb. 19-22. Brooklyn 26-March.
FRENCH GRAND OPERA: New Orleans, La., Nov.
 22-indefinite.
FRENCH MASTER (F. C. Whitney, mgr.): Cincin-
 nati, O., Feb. 1922.
GRAND SUNDAY CONCERTS: Boston, Mass., Feb.
 23-March 2.
HENRY E. DUNNIE, B.R.'s, mgr.: Portsmouth,
 N. H., Feb. 22. Biddeford, Me., 22. Portland 22.
 Bangor 22, 23. Saco 22. Augusta 22. Lewiston
 22. Portland 22. Dover, N. H., 22. Concord
 22. Montreal, P. Q., 22.
HENRY HARTSHORN (R. E. Johnson, mgr.): Clevel-
 and, O., Feb. 22. Cincinnati Ind., 22.
JOHN GREAT COMIC OPERA: Mobile, Ala., Feb. 19-22.
KING'S OPERA AND COMEDY: Philadel-
 phia, Pa., Feb. 22. Cincinnati, O., Feb. 22.

JUSTIN A. 198 COMIC OPERA: Orange, Mass., Feb. 19-21, Beverly 22-24
LILLIAN RUSSELL OPERA (Loderer and Canary, mngs.): Brooklyn, N. Y., Feb. 22-24, Washington, D. C., 26-28 March 1, Philadelphia, Pa., 5-7
LOUIS KATZ CONCERT: Spartanburg, S. C., Feb. 20-21
Grandville 21, Atlanta, Ga., 22, Athens 23
Alden, S. C., 24
NASHVILLE STUDENTS: Salina, Kans., Feb. 25
PAULINE HALE OPERA (George H. McMillan, mng.): Chicago, Ill., Feb. 6-22
RODOLPH HOOD OPERA (Barnabas, Kari and Macdonald, props.): Cleveland, O., Feb. 19-22
ROSEMARY OPERA (Jockey and Rosemary, mngs.): Chester, Pa., Feb. 19-22, Binghamton, N. Y., 27 March 1
THOS. G. SEABROOKE (Idle and Champagne): Philadelphia, Pa., Feb. 19-22

THE ALGEMAN (Prod. C. Whitney. Mgt. J. De-
troit, Mich., Feb. 22-23, Toronto, Ont., Feb. 22-23.
N. York, N. Y., 24-25.
WASH. (D. W. C. T. Co.) : Louisville, Ky., Feb. 22-23.
Lexington, 24, Knoxville, Tenn., 25, Chattanooga,
23, Birmingham, Ala., 24, New Orleans, La., 25
March 1.

FANNY AND HENRIETTA

BRO BROWNE: Logan, W. Va., Feb. 23, 24.
BILLY FLANNERY: Chicago, Ill., Feb. 22-23.
CHARLES BULLOCK: San T. Jack, mgt. J. Shook-
len N. J., Feb. 19, 22.
CITY SPORTS: Cleveland, O., Feb. 23, 24.
CITY CLUB: St. Louis, Mo., Feb. 19-21, Chicago, Ill.,
26 March 1.
FRED WALLISMAN: Baltimore, Md., Feb. 22-23.
RICKS AND HENSON: Lockport, N. Y., Feb. 22-23.
RICKS AND HENSON: New York, N. Y., Feb. 22-23.

CAGY, III., 26 March 2.
 FRENCH POLLY: Chicago, Ill., Feb. 1922.
 FAY POSTER: Worcester, Mass., Feb. 29-30.
 GUY HILL'S NOVELTIES (Guy Hill, mgr.):
 Cincinnati, 19, Feb. 1922; Indianapolis, Ind., 26
 March 2; St. Louis, Mo., 5-6.
 HARRY WILLIAMS' OWN: Newark, N. J., Feb. 19-22.
 HENRY BURLINGUE: Lowell, Mass., Feb. 19-22.
 HENRY, N. J., 31 March 2; Baltimore, Md., 5-6.
 HONKING TRANS-OCEANIC: Philadelphia, Pa., Feb.
 29-30.
 HARRY WILLIAMS: New York City, Feb. 29-30.
 LONDON BELLES: Albany, N. Y., Feb. 19-22.
 LONDON THEATRE (J. Donaldson, mgr.): Baltimore,
 Md., Feb. 29-30; Washington, D. C., 26-March 2.
 New York City 5-10.
 MAY HOWARD BURLINGUE (Harry Morris

MR. and MRS. RUSSELL: Louisville, Ky., Feb. 19-22, Dayton,
 O., 26-28, Baltimore, Md., March 5-10.
 MR. and JACIE: Harlem, N. Y., Feb. 19-22.
 NIGHT OWLS: Baltimore, Md., Feb. 19-22.
 NEW YORK: New York City Feb. 19-22, Philadelphia, Pa.,
 26 March 4, Columbus, O., 5-10.
 PUNCH ROBERTSON: Bradford, Pa., Feb. 19-22.
 RAYCE-SANTAL: Rochester, N. Y., Feb. 19-22.
 ROSS: Hall, Philadelphia, Feb. 19-22.
 REILLY and WILSON: New York City Feb. 26-March 3.
 ROGERS BROTHERS: Louisville, Ky., Feb. 19-22.
 Nashville, Tenn., 26 March 3.
 SOUTH BEFORE THE WAR: Washington, D. C.,
 Feb. 19-22, Pittsburg, Pa., 26-March 3, Cleveland,
 O., 5-6.
 SLAY CRY: DAY'S PITTSBURG, Pa., Feb. 19-22.
 SEATON: COLUMBIA, BUFFALO, N. Y., 26-March 3.

Mass., Feb. 12, 24. New York city Oct. 23-24.
Tony Pastor: New York city Oct. 23-24.
Genette.
Violent Pastors: Brooklyn, E. D., Feb. 19-24.
Whelan and Fields: New York city Feb. 19-24.
Yucca Vaudeville: Newark, N. J., Feb. 19, 24.

Ministries.
Al. G. Field's Ministries: New Albany, Ind.
Feb. 20, Louisville, Ky., 21. Frankfort, Ky., 22.
Arthur Dawkins's Ministries: (T. D. Middaugh
mgr.) Woodstown, N. J., Feb. 20, Salem 21.
Bridgeton 22, Millville 23, Atlantic City 24. M.
Holly & Burlington 25, Hightstown 26.
Barclay Bacon's Ministries: (L. D. Lobson, mgr.)
Macon, Wis., Feb. 20, South Bend, Ind., 21. Elk
hart 22, Benton Harbor, Mich., 23, Grand Rapids
24, Battle Creek 25, Jackson 26.

CLEVELAND'S: Stamford, Conn., Feb. 22, South Nor-
 walk 21, Norwalk 22, New London 22, New Haven
 22, Bridgeport 21.
 EL HENRY, 100 E. Main, N. Y., Feb. 22.
 LEW DOCKSTATER: Jersey City, N. J., Feb. 22.
 PARRISH AND WEST'S: Thos. R. Perry, mgr.; 19
 10th, Minn., Feb. 21, Eau Claire, Wis., 22, 1
 Waunakee 22-25.

THEATRE AND OPERA

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mg.
 London, Ont., Feb. 19-22.
 BILL NIX AND WILLIAM HAWLEY SMITH (H. I.
 Theatre, mgr.): Ashtab, O., Feb. 21, Xenia 22,
 Marysville, Ky., 21, Nicholasville 22, Nashville
 Tenn., 27, Memphis 27.
 COTTON'S BUCKEY CIRCUS: Mansfield, Conn., Fe-
 b. 19-22.
 GEORGE GROSSMITH: Baltimore, Md., Feb.

Washington, D. C., 21, New York city 22-23.
HEWITT MUSSETT: Independence, Kans., Feb. 2
 Harper 22-23, Anthony 21.
MORRISSEY'S TRAINED ANIMALS: New York city
 Nov. 20, March 1.
MUNDAUGHTS: Wayneville, O., Feb. 20.
HERRMANN: Chicago, Ill., Feb. 12-March 3.
JOURNAL A. WILLIAMS: (Unsubscribed) Feb.

HATTING OFFICE.

Marie Knight, of the Princess Theatre, London, a recent arrival in America, is at liberty for juvenile and innocent roles. All communications should be addressed to her in care of Low's Exchange, 909 Broadway.

Ladies desiring the services of a competent massage operator, would do well to address "Messrs.," care of this office.

The Raiah, William Young's play, which was successfully produced at the Madison Square Theatre, will be presented next season on an elaborate scale by the stock company which Edgar Baum and Frank Young are to take out. Messrs. Baum and Young have mutually directed the tour of Maids Craig and Frederick Paulding, and deserve success in their new enterprise.

Madge Leasing appeared in her songs and dances at the Vaudeville Club on Feb. 12, and made quite a hit. She has also introduced her specialty in Philadelphia, and is now at liberty for comic opera, burlesque or musical comedy. She may be addressed at 61 East Eleventh Street.

Thos. Bendis, musical director of the Globe Theatre, Boston, until the destruction of that house by fire, has been engaged in a like capacity at the Park Theatre, Boston.

A musical farce-comedy, also a melodrama, requiring a small cast, are wanted by a prominent manager. His address is Post-office box 133, Boston, Mass.

Robert A. Pick is at liberty. He makes a specialty of character and low comedy roles. He prefers stock or opera engagements.

The Cumberland Lodge of Elks want a first-class attraction for a benefit in April or May. Applications should be made to the secretary of the benefit committee, W. J. Feaga.

Charles J. Stone, the character comedian, will be at liberty after Feb. 25, for the first time in eight years. Mr. Stone was one of the hits of Africa. He will return to his home, 174 Ninth Avenue, Milwaukee, Wis., where all communications should be addressed to him.

Barter Johns, musical director of the L'Enfant Prodiges, will be at liberty after Feb. 25.

Leavitt's Big Burlesque Show starts on the road next season with entire new printing, new wardrobe and a number of first-class novelties. It is the intention of Manager H. L. Leavitt to play only first-class houses. He also wishes to hear from the best novelties for the coming season. Mr. Leavitt is in town, and is staying at the Coleman House.

Margaret Gonzales is at liberty. She is a clever prima donna, and would be a good acquisition to a first-class comic opera.

The female heavy and juvenile roles with the Craigm-Paulding company are being played by Miss Kesterson.

Alton Blomberg, comedienne and character artist, is at liberty for summer engagements.

"Horry," care of The Managers, will sell the entire rights to an Irish comedy-drama for \$250.

Any Lee is playing Zip in Zip, or Pointe du Ligne Light, at the Girard Avenue Theatre, Philadelphia, this week.

In another column Charles H. Poor announces himself as "lost."

J. E. Adams, baritone, owing to the closing of The Little Tycoon company, is at liberty.

The Grand Opera House, Kansas City, Mo., one of the best one-night stands whose receipts have thus far averaged \$1,000, has the week of March 1st open. Applications for this time should be made to the American Theatrical Exchange or to Hudson and Judson, the management.

F. W. Lane has assumed the management of John E. Brennan, who has been touring Tim the Tinkler. Mr. Lane is looking for his star for next season, and will have entire new scenery and printing. He is in quest of a few more good people. His address is 24 George Street, New Haven, Conn.

Lucy Daly, of the Daily Sisters, is the comedienne of the Lillian Russell company, and as the "plantation girl" introduces an entirely new "darker" make-up.

THE ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

Major Pond has contracted to manage next season touring tours for Rev. Conan Doyle, the noted English novelist, and the Rev. S. Reynolds, an orator.

Professor John G. Scarer, of Cleveland, suggests that a cast of elocutionists present The Merchant of Venice.

Bartholme Charva, a Brahmin priest, is traveling through this country lecturing on his beliefs.

Amé Lacasse has been engaged by Rudolph Aronson for Henri Barzun's support. Mr. Lacasse is at present rendering upon the piano with the precision and spirit the music illustrative of the programme, L'Enfant Prodiges, at Abbey's Theatre.

George Middle left New York for Washington, D. C., on Wednesday to deliver a reading. He returned to this city on Thursday, as he has not yet completed his series of readings at the Brooklyn Lyceum.

H. B. Thearle, the popular agent, is traveling with Bill Nye. Mr. Nye has just finished a prosperous tour of the New England States. He is about to start on a Southern trip.

Victor Pejano, a Mexican whistler, is a newcomer on the lists of the Cleveland International Bureau. It is distressing news about Bill Nye. He was taken suddenly and critically ill with heart failure on Saturday evening at Niagara Falls, N. Y. He was about to leave the Imperial Hotel in that town for the theatre.

Victor L. Poesche, a monologist from Washington, D. C., will become a member of the theatrical profession next season. He has been an entertainer six years.

VAUDEVILLE JOYING.

Matthews and Bulger are making the hit of their professional career with the Corbett show. In Boston and Philadelphia they were forced to take from six to eight encores every evening. They are at the Harlem Opera House this week.

Charles E. Harris, the popular author, has dedicated his latest success, "Since Kate Rides a Wheel," to Minnie Iris, of Chicago. The song has scored heavily.

The Graham Sunday night concerts held at the Boston Theatre, Boston, are becoming quite the fad. Nothing but the best vaudeville talent is engaged, and many an actor who was specially desired has been paid almost a week's salary for one night only.

A novelty has been brought before the public by Henry Pincus, manager of the Winter Circus, Philadelphia. It is a quartette of ladies, who give a thirty-minute sketch consisting of songs, dancing, and in fact everything pleasing to the general public. They are in great demand at the present time, and have booked Keith's, Proctor's, and the Imperial Music Hall in this city, besides a great many out of town houses.

The business at Hermann's Theatre, while not large, is still holding its own, and can compare favorably with any of the continuous performance houses in this city, notwithstanding the hard times. It is reported that a first-class opera co. will shortly be seen there, alternating with the variety part of the entertainment.

Joe Standish, late advance agent of the Matthews and Bulger co., has signed to act in a similar capacity with the Held in Slavery company, which opened season on Friday last. They carry a Pick-nitty band.

Marie Broughton has rejoined the Monte Carlo company, which played the Grand Opera House last week. She is playing her old part.

Meier Brothers, the well-known managers of the Western Theatre, in San Francisco, are negotiating with Alfred E. Anderson, the agent, to engage the best European and American talent for their popular house. Several well-known artists have already been signed.

Nordheim, the wire walker, is at the Eden Musee, Reading, Pa., this week. He has signed for the Strauss and Mayer show for next season.

Married.

BURT-OLSON.—Samuel H. Burt and Annie Olson, at Kansas City, on Feb. 12.

METCALFE-POLLOCK.—Edward E. Metcalfe and Edith Pollock, at Chicago, on Feb. 21.

Died.

DEUTSCH.—William Deutsch, in Denver, Col., on Feb. 12, aged 47 years, of consumption.

FANT.—Mrs. Carrie Fant, at Clay City, Ill., on Jan. 10, 1914, of paresis.

HWASSER.—Eli Hwasser, at Piskobackhill, Sweden, on Feb. 9.

VON BULOW.—Hans Von Bulow, in Cairo, Egypt, on Feb. 13.

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Mr. Hart played the character of Homodel superbly. This is the very best part this clever actor has yet appeared in in New Orleans.—THE DAILY STATES, Jan. 27.

Mr. Hart found in the hunchback, Homodel, a character which gave him rare opportunities, and he made the most of them, developing a dramatic strength that was magnificent.—THE TIMES-DEMOCRAT, New Orleans, Jan. 27.

W. S. Hart, with a magnetic, commanding voice, makes a Napoleon that commands the closest interest from the moment he appears until the curtain falls on the furious return from Elba. He plays the part grandly. He does not open his mouth to speak but the audience bends forward to catch the syllables, as if it were really and truly the great Napoleon talking.—INDIANAPOLIS JOURNAL, Jan. 5.

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Mr. Hart gives to the part of Hiram a manly, heroic earnestness that is most effective. That this young actor has a brilliant future is beyond question.—KANSAS CITY TIMES, Dec. 31.

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